

*in this issue ► It's Happening * Sean Bonniwell *
?and the Mysterians * Wayne Cochran * the Fiends
Sleazefest '95 w/ Southern Culture on the Skids
Man...or Astroman Flat Duo Jets and much more!*

The Inhalants.

ESD1225

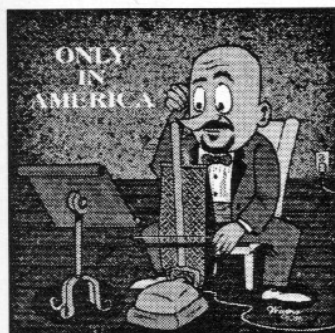
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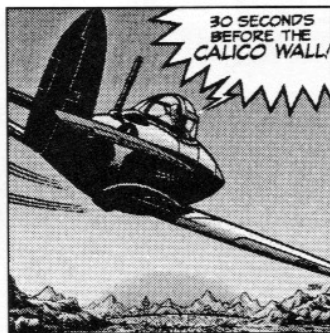
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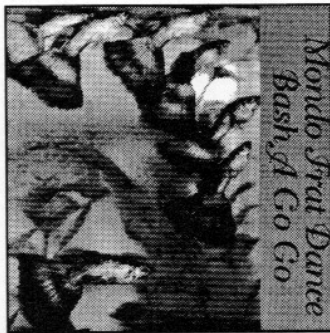
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(AA-049) Strangel! Incredible! Fans of RE/SEARCH should be forewarned! 33 zany and downright weird period pieces mostly dating from the Kennedy/Nixon era. Music that defies description—any description. Includes Invisible Burgundy Bullfrog, Forbidden Five, Appleton Syntonic Menagerie, Mr. Love, Beagles, Mysterious Clown and a never before heard live version of "Foot Foot" by the Shaggs! Plus entertaining 16 page booklet illustrated by Wayno! \$14.



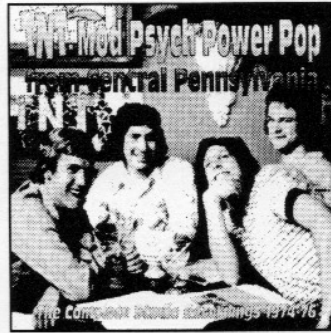
30 Seconds Before The Calico Wall

(AA-050) 28 splendid cuts pounding out muscular US garage/psych dementia circa '66-'68 at its absolute peak. Equally excessive and mandatory musical experience for fans of 1990's *Beyond The Calico Wall* compendium. Features Haymarket Riot, Brain Train, Ron Wray Light Show, Pepper & The Shakers, Dennis & The Times, Chateaux, etc. Superb sound plus 16 page booklet packed with facts and inside dope. \$14.



Mondo Frat Dance Bash A Go Go

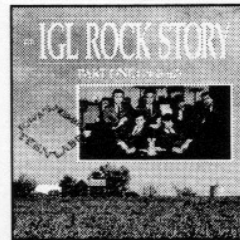
(AA-051) 31 absolutely rollicking mid-'60s red, white & blue Frat movers spiked with plenty of obscurities to keep serious collectors on their toes. Screams and uncontrollable attitude abound; making the Kingsmen look like nursery school Mama's boys. Includes the Druids, Plagues, Ugliers, King Louie's Court, Travelling Troubadors, Nocturnes, and an informative 16-page booklet. \$14.



TNT-Mod Psych Power Pop From Central Pennsylvania/The Complete Studio Recordings 1974-76

(AA-052) Back in the early '70s, TNT was covering the Choir, Left Banke, Creation, Moving Sidewalks and Chocolate Watch Band along with writing their own Mod-infected material—thus predating today's garage revival by over twenty years! Super 28-page archival package with 23 previously unreleased tracks taken directly from the original master tapes proving that Big Star, The Raspberries & The Droogs weren't alone in their original quest! Features a very young Erik Lindgren. \$14.

Other Way Cool 60s Compact Disc Artifacts



IGL DANCE JAMBOREE '66 (AA-047/048) Incredible 2-CD historical document from the master tapes that includes 55 studio tracks by 30 Midwest bands who participated in IGL's first Battle of the Bands in 1966. This never-before heard body of work includes unreleased tracks by the Pilgrims, 2+2's, Continental Coets, Vultures, Torres, Us, Skavengers, Epicureans, etc. Comes with extensive booklet. \$20.

THE IGL ROCK STORY-PART TWO (1967-68) (AA-046) 31 additional teen tracks featuring Steve Ellis & the Starfires, Noblemen, Berries, Senders, Dynamic Dischords, Chateaux, and much more. Makes you wish you were a cowpoke or farmers daughter growing up in the cornfields during the '60's. Transferred from the master tapes plus 20 page book. \$14.

THE IGL ROCK STORY-PART ONE (1965-67) (AA-045) 31-track compilation that documents the highlights of the Iowa Great Lakes label. 78 minutes of ultra cool folk/garage rock featuring Dee Jay & the Runaways, Continental Coets, Skavengers, Dark Knights, Dale & the Devonaires, Tommy Tucker & the Esquires, Billy Rat & the Finks and much more! Includes all new transfers from the original master tapes plus 20 page book bursting to the seams with incredible photos, graphics and interviews galore. \$14.

NEW ENGLAND TEEN SCENE "THE NEXT GENERATION" (AA-044) 26-track comp circa '78-'92 that continues the 60s garage/psych tradition featuring Jeff Conolly of Lyres, Chris Horne of the Brood, Kenne Highland, Four Commandments plus recent material from legends Willie Loco Alexander and the original Rising Storm. \$14.

THE SCOTTY STORY (AA-043) 30 track retrospective of 4-star Minnesota garage label from the original master tapes! Includes the Electras, Scotsmen, White Lightning, Litter plus lots of unreleased material! Comes with 24 page booklet packed full of photos and in-depth info. For anyone into 60s Punk, it doesn't get any better than this. \$14.

FLAT EARTH SOCIETY-WALEECO & THE LOST-SPACE KIDS (AA-042) Music by two legendary Boston bands from the original master tapes. Waleeco is a reissue of Flat Earth's 1968 psych masterpiece while Space Kids is a 30 minute unreleased Sci-Fi audio fairy tale from 1967 complete with narration, sound effects and incidental music by The Lost. \$14.

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LUCIA PAMELA-INTO OUTER SPACE (AA-037) Originally released in '69 on the Gulfstream label, this truly eccentric album can only be described as free-spirited bebop stuck in Interstellar Overdrive. Fans of the Shaggs, Sun Ra, and Legendary Stardust Cowboy will surely be attracted to this glorious, joyously uncoordinated collection of paralyzing songs. \$14.

RISING STORM-CALM BEFORE... & ALIVE AGAIN AT ANDOVER (AA-034) Originally released in 1967, *Calm Before* is considered the crown jewel of sixties garage rock. Alive Again at Andover documents them at their prep school's 15th anniversary reunion and was first released as a limited edition LP in 1983. Both transferred from the master tapes. \$14.

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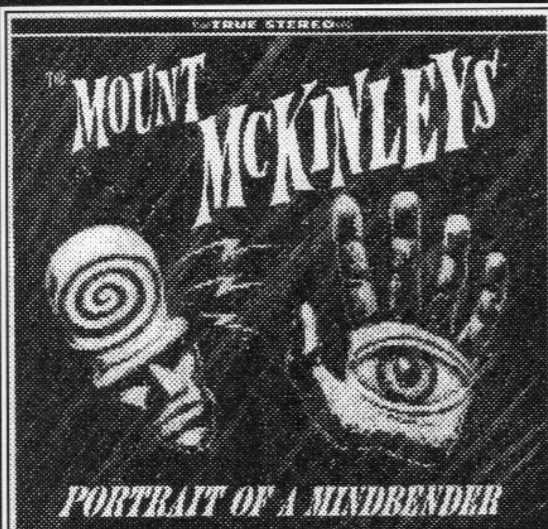
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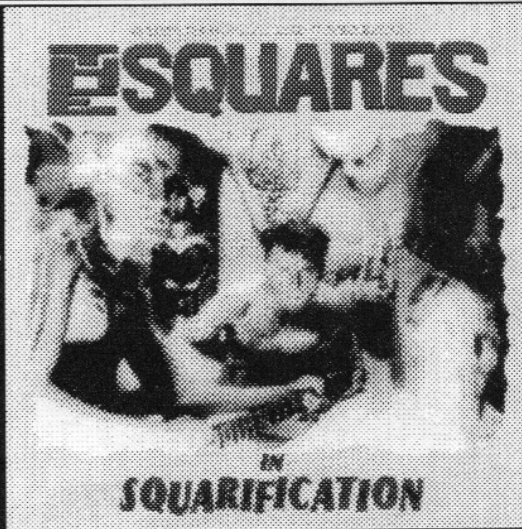
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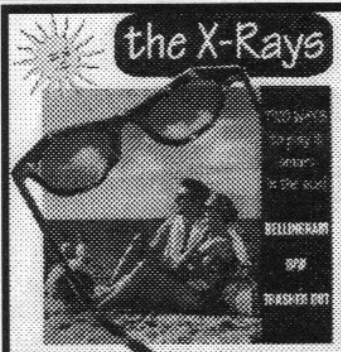
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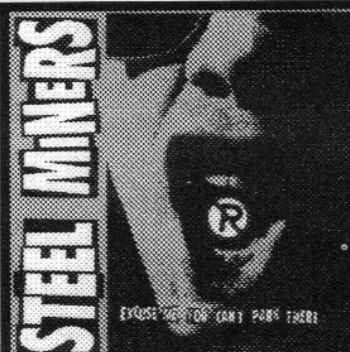
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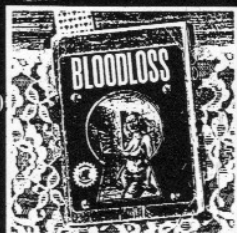
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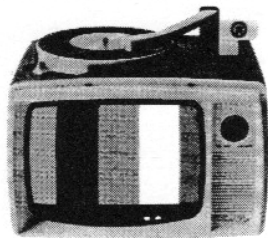
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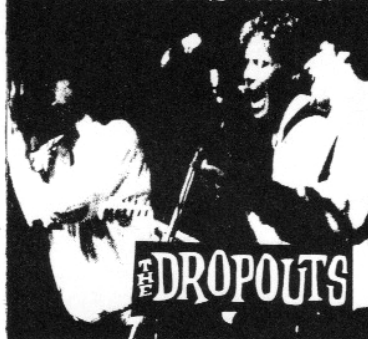
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GENERAL BULLSHIT

Sam



As the young woman scanned the issue of Bad Trip she wrinkled her nose. "What's wrong ...", I asked, "... don't you like it?" "Well ...", she replied with a hint of disgust in her voice, "... there sure are a lot of naked women in here!" I just smiled and replied; "Talk to my wife, she laid it out!" The woman turned and walked away, and once again I witnessed another example of Political Correctness. Yeah, women should be treated well, as should everyone we come in contact with. It's not like we show Hustler style full on crotch shots, we just love anything with style, and women, as well as everything else, sure looked better in the '50's and '60's! Music sounded better, kids were an integral part of fashion, rock 'n' roll, T.V., movies, blah, blah, blah! Today we have a buncha people with their asses on their shoulders in everything from politics to art. Wanna be really different? Read anything by Ayn Rand. Check out fanzines that are about real rock 'n' roll, not Socialism and "The Next Big Thing". Have some fun for a change, check out the many shows in your area with names like "Garage Shock", "Sleazefest", or any of the other garage extravaganzas across the country. Turn off your biased and non - insulting - at - all - cost T.V. and radio news shows and read other points of view. Start a band, put out some vinyl by a local band, do something! And vote! If you're tired of business as usual, remember the immortal words; "It's time to decide, brothers and sisters, whether you are gonna be part of the problem, or part of the solution!" And that doesn't mean to just follow whatever the popular party lines are these days, do some research, and make up YOUR OWN MIND!!!! And cut fanzines some slack that have an occasional nude photo or two

Here in Atlanta we have something of a Renaissance going on, in the form of a local college station, Georgia State's WRAS. Annie Banani and crew have "taken over", and they're playing The Kaisers, Woggles, Hate Bombs, etc., etc., in rotation from heavy to light! How many cities can truly say they have a station that has a clue? Not many, and the cool thing is, Atlanta's music scene sucks hard! Maybe good music like this will influence the next generation of bands. NOW's YOUR chance, labels and bands, to get heard on a 100,000 (yes, that's 100,000!) watt station! Send c.d.'s to Annie Banani c/o WRAS, P.O. Box 4048, Atlanta, Ga. 30302 - 4048, and let the happening d.j.'s there work their magic! It's really a thrill to have this station here, Bravo, Annie! We salute you and wish you a long and fun Directorship at WRAS!!!!

On a related note, John Barley (of Falling Spikes fame) has a radio show at University of Oregon, send him vinyl and whatever else to 2280 Orr Lane, Eugene, Or. 97405

John Battles wishes to dedicate his column to the memory of a good friend who passed away recently. So Vinyl Digs this ish is dedicated to Keith Caski. "In Memory Of My Good Friend"

You'll want to check out the new Ugly Things, Mike Stax's new ish has a lot of great stuff in this, his 14th issue! Articles on Crime, Bintangs, Sean Bonniwell, MC5, Misfits, Them, Pretty Things, Kiddie A Go - Go, Pack, a Johnny Ramone Interview, Downliners Sect, and a whole lot more! Only \$6 postpaid (\$8 overseas) for this highly recommended and great 'zine, send your bucks to - Ugly Things, 405 W. Washington St., #237, San Diego, Ca.

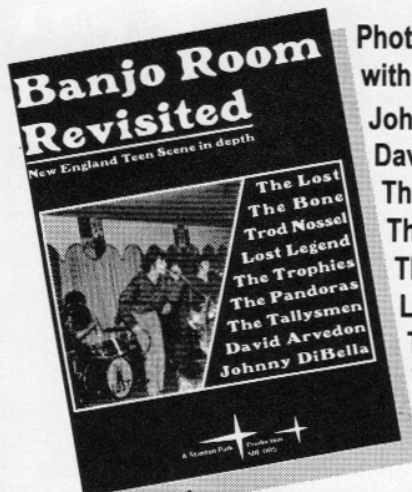
Alan Wright and Lisa Lindstrom have a great new 'zine out called "Do The Pop". Full of stuff on Radio Birdman, Droogs, Wayne Kramer, Dead Boys, y'know, all the GOOD STUFF!!! And it's only \$6 postpaid (\$9 overseas). 70 pages of ragin' stuff, don't miss out on this one!

Aram Heller's "Banjo Room Revisited" is a cool little 'zine on '60's teen groups from New England, and it's very nicely done - cool photos, great interviews, and all on rarer than rare N.E. Teen Groups! I'm not sure of the price, but you should really write to Aram and check this one out! Aram Heller / Stanton Park, P.O. Box 58, Newtonville, Ma. 02160

O.K. - now some stuff on this ish. Mega thanks to John Battles for the great ? and the Mysterians interview! J.J. Rassler will be back next month with interviews of Man Or Astroman? and Los Straightjackets, and we also have a Flat Duo Jets piece done too! We'll hopefully (finally!) talk to The Spider Babies, Fortune & Maltese, The Trouble Makers, The Navarones, and other surprises (?), so STAY TUNED!



New England Teen Scene in Print!!



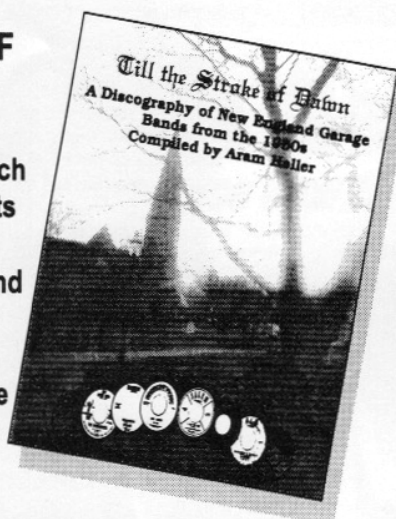
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THE MUSIC MACHINE

As I finished Sean Bonniwell's new autobiography, "Talk, Talk", I was confused as ever about one of my fave bands of all time, The Music Machine. I was hoping the book would focus on the history of one of the darkest and strangest 60's punk bands of all time. Their savvy songwriting incorporated some of the most sophisticated changes and recording techniques of the day while retaining a mean, snarling, and heavy psychedelic edge that had few equals, then OR now. But more on that later.

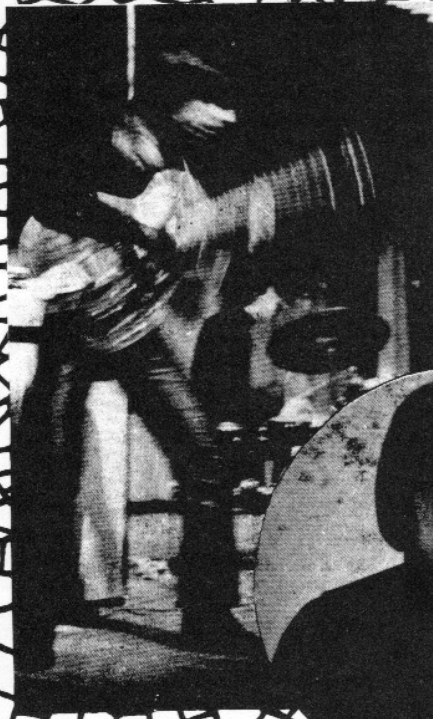
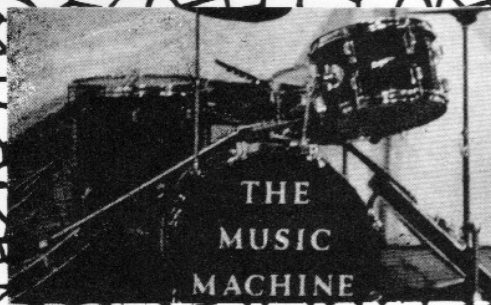
What this 449 page book is instead, is a look at Sean's life, and a troubled life it has been. Hey, he wrote the book, so if I'm dissatisfied in the limited Music Machine coverage (even if it is a quarter of the book), that isn't Sean's fault. Maybe the struggle started at an early age, when his father left one day with little or no warning. A Stepfather entered his life a little later, and departed almost as quickly. He was soon shuttled off to live with his Grandparents. Another Stepfather came on the scene, with Sean being bounced back and forth between his "new" family and his Grandparents. All this sounds like no big deal today with single family parents and transitory living becoming the norm in today's world. But back in the late 50's and early 60's, this WAS a big deal. I mean, almost every family resembled the Cleaver's, or at least The Brady's. Families just didn't disintegrate, as hard as that sounds to believe. Sean was left to his own devices, and his imagination grew, later to surface in the classic original songs of The Music Machine. His loner nature blossomed into some popularity in High School, with a lead part in "Oklahoma". It was also his first taste of the limelight and all the excitement that came with it. But that would prove to be temporary, as clique-ish jocks "put him in his place" by holding him down and giving him a haircut at a school dance. In front of everyone. And it was all set up by a "date", so the humiliation cut twice as deep. A cruel letter was sent to his house around this time, with "hundreds of classmates signatures", under what they basically thought of Sean's personality, clothes, hair, etc. So at an age when acceptance is the most important thing in a person's life, Sean was once again squashed in what sounds like one of the meanest and most evil sides of human nature that you'll ever read about. Acceptance never came easy to Mr. Bonniwell, maybe it never will.

In an adolescent search for "older women", Sean and a friend began to frequent nightclubs. Here Sean was introduced to R&B and Rock and Roll, probably never once realizing what an impact his (then unknown) future occupation would have on garage punks to this very day. He started discovering his musical instincts when he formed a "little vocal group", as he describes it, in High School. Doo-wop was the style of the day, and the thought of Sean's deep voice singing "Blue Moon" crosses my mind. How bizarre in retrospect, especially after thinking about the first time I heard "Talk, Talk" on the radio, it's thunderous chords and heavy beat peeling out of the speakers like a twisted march of all the Saturday Morning Movie Monsters come to life, and marching down MY street! It was scary and vision inducing to a young mind then, and it stood out like a sore thumb sandwiched between drek like The Sandpipers "Guantanamo" or Mrs. Miller's "Downtown". What's even stranger is imagining Sean in a folk group like The Wayfarers, a band he joined while attending college. Sean Bonniwell in a band that had a banjo!?!?!? Sean singing "Dei - O"???? All this was about to change with the Invasion of the Fab Four

As The Wayfarers went their separate ways, Sean was already planning The Music Machine. He had already seen Ron Edgar, the incredible drummer in a group called The Goldbriars. Bassist Keith Olsen joined the band after leaving Gale Garnett's backing group. The three recorded a demo under the moniker "The Ragamuffins". It was also at this early stage that Sean told Ron "Don't ever play cymbals when I'm singing because I can't hear myself or the rest of the band ...". Another piece of The Music Machine's heavy sound fell into place with that command. In the book, it isn't stated where keyboardist Doug Rhodes or lead guitarist Mark Landon came from, but they were as integral a part of "that sound" as Sean's deep voice or the tight and beserk style of the rhythm section of Ron Edgar and Keith Olsen. Their first single, "Talk, Talk" and "Come On In" was recorded in two hours on a four track machine for \$150.00. The rest is history as they say ...

As "Talk, Talk" rocketed to #15 on the national charts, The Music Machine and Brian Ross, The Music Machine's equivalent to The Beatles' George Martin, returned to Original Sound studios and cut their first L.P., "Turn On ... The Music Machine". Among 5 well covered - covers, are 7 of the most amazing and original tunes you'll ever hear. Along with the first single, songs like "Trouble", "Masculine Intuition", and "The People In Me" shine like a strand of pearls in a mud pit. The melodic vocals coupled with the twisted waltz time bridges, echoed drum accents, fuzz guitar, and apocalyptic circus portable organ wheezing, give these Bonniwell compositions a timelessness that set the standard for psych / punk bands of the day and beyond. Only "Masculine Intuition", the follow up single to "Talk, Talk", and "Double Yellow Line" charted, at #66 and #111 respectively. They appeared on "American Bandstand", "Where The Action Is", "Playboy After Dark", and other local and national T.V. shows, but being on a small label with little or no influence took its toll eventually. One theory that I think might be relevant is the fact that, The Music Machine, when the public finally saw them, were as scary looking as they sounded! They all dyed their hair black, they wore all black clothing, and they all wore one black glove each. They were as real as they sounded. The Music Machine were way too dark and menacing for 1967. Incessant touring across America in small markets didn't help, but a tour in support of The Beatles themselves probably wouldn't have gotten them too much farther along anyway. Along with being too "dark" for the teen market, they were a little too intellectual. After all, rock 'n' roll was fun back then, reflecting a very affluent and care free era. I just can't see a group of kids cruisin' around town in a convertible singing "The Eagle Never Hunts The Fly".

"Bonniwell's Music Machine", the second Music Machine album, was released by Warner Brothers. With a big label behind them, we might've heard more of The Music Machine, but there was one problem. By this time the band had broken up, with only Sean left to carry on. Bad management, alcohol, and near fame took their toll, but the hard to find second L.P. contains more classic Music Machine compositions such as, "Bottom Of My Soul", "Double Yellow Line", "Absolutely, Positively", and the aforementioned, "Eagle Never Hunts the Fly". It is unclear which songs are The original Music Machine, but a few are, and if you listen closely you can pretty much tell song to song. But it's all great stuff, as well as the Bell single "Advise and Consent", and the 80's German fanzine "Splendid" flexi of "No Girl Gonna Cry", previously an unreleased 60's Music Machine masterpiece that Sean describes in the songs spoken intro as "hysterical". Hysterical as in over the top! One listen to this great frantic fuzz masterpiece more than proves that out. Quite an understatement!



Sean became increasingly disenchanted with "the biz", and in an effort (which succeeded) to get away from it all, he sold the rights of The Music Machine to Brian Ross, loaded up a Volkswagon Van, and split. He turned to Eastern Religions, Yoga, meditation, and eventually Christianity. "Talk, Talk", the book, focuses on this in over half it's pages. It's clear to see why Sean turned to Christianity after reading this entire book, which was impossible to put down once I had started it. He weaves dreams and visions that he's had since childhood into the text, and some of the visuals garnered from these are hair raising. As far as I know, he's fronting a Christian folk rock band still, and although he's not ashamed of The Music Machine, it's a chapter of his life which he'd probably rather leave in the past. If you're scoffing at his Religious leanings as I did when I first read this book, I can only leave you with this: who are we to judge how a man lives his life? Especially a man who has brought so much joy an inspiration to people who truly loved The Music Machine and 60's punk / psych music in general? We can only wish him the best in all his endeavors, and I know that you, as well as I, will still play The Music Machines records for years to come, and still marvel at how great this band truly was I highly recommend this book to anyone out there, it's truly a stunning eye opener on the life and times of Sean Bonniwell.

You may want to hunt the used record shops or record conventions for any and all of The Music Machine 45's, as well as their two L.P.'s. In the 80's, Rhino did a "best of" I.p., which is also recommended. The first I.p. has been re - released on import labels over the years, and we have just learned that it's been released again on import vinyl and c.d.

FLASH!!!! Sundazed has just re - released The Music Machine's second I.p. "The Bonniwell Music Machine"!!!! It's unreal, great packaging, totally remixed, and just plain FANTASTIC!!!! Write Sundazed and get this essential c.d. at; Sundazed, P.O. Box 85, Coxsackie, N.Y. 12051

the import vinyl of the first Music Machine I.p. is available from Impact Records, P.O. Box 605220, D - 2000 Hamburg 60 West Germany



1 - The Diaboliks are a London based band consisting of three birds and a (lucky) chap. They play lo-fi garage rock ala The Headcoatees, and as we all know, there are way too few '60's flavored bands coming out of England these days. Named after a great cult movie, "Danger Diabolik", they must have good taste and the Farfisia organ bears this out on their new single "The Diaboliks". Side one, "Yes I Do" is in the vein of the finest Brood rocker, and Side two, "Lovin' Machine", is a song that you'd hear on the radio as the "Hit Pick Of The Week" if radio was as good today as it was in '64! Write for this boss single @ Screaming Apple, Dusterichstr. 14, 50939 Koln, Germany - (and tell Richie we sent ya!)

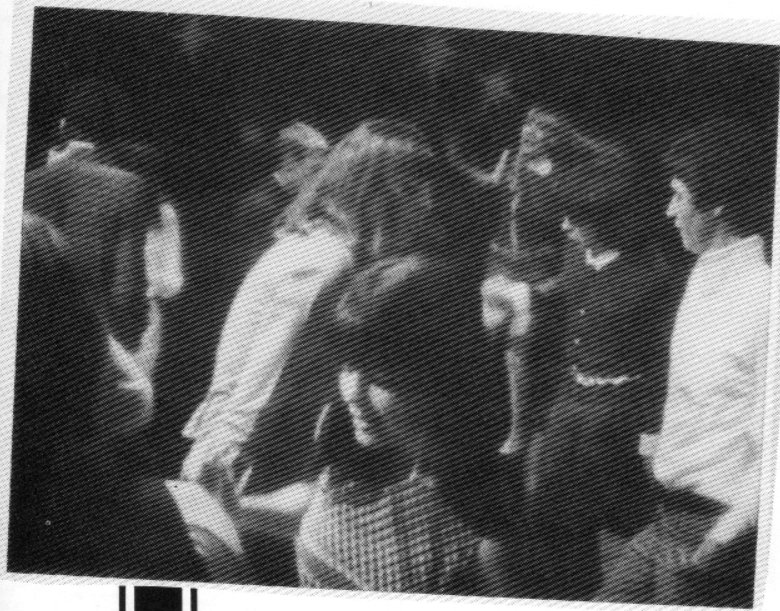
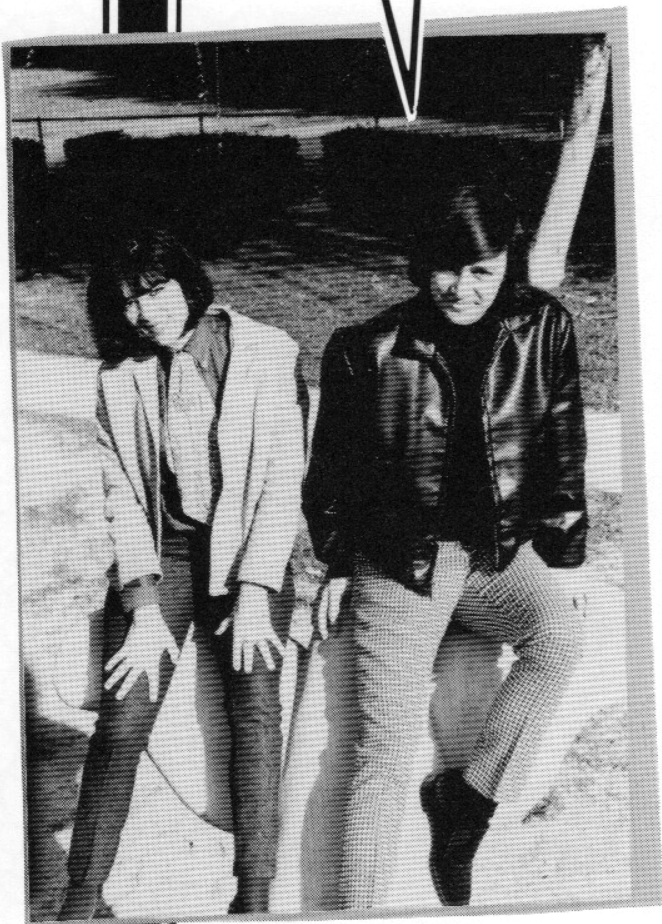
2 - The Volcanos new single arrived in the mail the other day and I was curious to see if it was as strong as their last one on the Neurotic Bop label. Well, I wasn't really surprised 'cause it was! Consisting of "The Last Wave" and "Twilight At Rincon", these two songs put you right on that wave, perched on the nose of that bitchin' Gordie or Yater longboard headin' for oblivion in a sea of reverb! Great drummin' and bass playin' too, if you think you're burnt out on surf music, grab this 45 and be pleasantly surprised! This Volcanos band is hot!!!! Outside!!!! Write 'em @ Neurotic Bomp, P.O. Box 1009, Royal Oak, Mi. 48068

3 - Mondo Topless are based in Pennsylvania and are another band named after a great cult classic, Russ Meyer's big boobed bonanza movie, "Mondo Topless". This is a real great garage record, '60's flavored bands like this are needed now more than ever to combat all the sound and look alikes that are around these days! Nice fuzzy guitar and strong beat opens the first song, "I Want To", a tune about some guy beggin' for this go-go chick to let him into her drawers - true teen angst! Nice female vocals in the back too! "Real Gone Girl" is a medium paced eerie sounding tune, cryptic garage rockers take note! Nice Vox organ and fuzzy guitar lines, this is a band to see live, but until then pick up this cool and great single from Worribird Discs International, P.O. Box 95485, Atlanta, Ga. 30347

4 - Lava Sutra hail from Chicago, and they've been wowing the Windy City crowds with their own brand of 60's/70's style pop (with a touch of modern sounds) for awhile now. Their new c.d., "Hard And Heavy" (*with marshmallow) is a gem. What you'll hear on this great c.d. is some great songwriting and a lot of psych guitar topped off with some clever lyrics. "Plain And Sinful" should be all over the radio, as well as other great songs like; "You All Over", and "Popstar". These guys should be popstars, write for the c.d. and find out why... Whitehouse Records, P.O. Box 34363, Chicago, IL. 60634

5 - The Trouble Makers are a great '60's garage band who are the surprise of this issue for me! Along with Fortune & Maltese, The Navarrones, etc., these guys play the bitchiest rock 'n' roll on the planet! On this 45 you get four amazing songs that'll make you wanna dance, shout, and tear the house down! Why I haven't heard of them before is beyond me, so get this single and see this band live if you get a chance! Look for an interview soon (along with The Spider Babies, The Drags, and a lotta other great '60's inspired bands I've been promising to bring ya! I'll do it soon, I swear!). The Trouble Makers single can be purchased from the band @ 201 Del Verde Circle, #5, Sacramento, Ca. 95833

It's Happening



The cable TV show "It's Happening" has been on the air for almost ten years now. Co-hosts Dominic Priore and Audrey Moorehead produce, script, and are the brainchilds behind the show which has featured such cool combos as The Tell Tale Hearts, The Unclaimed, The Fuzztones, The Untamed Youth, Nashville Ramblers, and many more. Patterned after teen dance shows of the 1960's, they feature bands performing live to an enthusiastic crowd of garageheads, mods, go-go girls, rockabillys and others decked out in '60's fashions. In early 1994, I had a chance to interview Dominic and Audrey about "It's Happening" and the following is presented here for your reading enjoyment.

Alan Wright - When did the show start and why?

Domenic Priore - Late 1985, I was doing a college project.

Audrey Moorehead - For TV Production Class.

DP - That's right, and I wanted to do a show like "Where The Action Is", "Hullabaloo", "Shindig!", the type of shows that broke out in '64. I had read an article on The Cavern Club in L.A. Weekly, and I'd known about the whole Rockabilly, Mod and garage scene happening, and thought, "Wouldn't it be great to use those bands?" So, I was diggin' on this kind of stuff Audrey was talking about in the article. She'd been interviewed for the article because she was a deejay at the club, and she really cracked me up. She had a great sense of humor. So I thought, "I'd like to meet her!"

AM - I think the word to describe me is "frank."

DP - She made some comments about The Pandoras and The Three O'Clock that weren't too complimentary.

AM - The only reason I made derogatory remarks about those bands was because they were putting down the scene that promoted them and bought every one of their records. I loved those bands, but it really put me off when they started putting us down. When I met Domenic, I asked him if he could do a TV show all the time, 'cause I had tons of friends in bands and I figured they'd get a tape out of it, and it'd be a lot of fun. Most of the time it's fun, but a lot of times it's a headache.

DP - A pain in the neck.

AM - Mostly the studios giving us problems.

DP - We met a lack of enthusiasm right from the word "go."

AM - Anyway, we managed to get through it.

AW - Had either of you had any experience doing a show before?

AM - Not really. I'd gotten interviewed for "20/20" and a couple of other things. I'd been on TV before, but I'd never thought about doing a show before. This scene revolved around clubs, bands and fanzines, and that's it. A TV show was a completely new thing for this scene. We documented a lot of great bands that would have been forgotten by doing this.

DP - It's really nice to see the tapes after the bands have been broken up for a few years. It's great to be able to go back and see them again. The tapes are very clear about how good these groups were and what they looked like. One thing we tried to do when we taped a band was to really talk to them and hear ideas from them on how they wanted to be presented. So, the collaboration between us and the bands made the performance come off a lot better.

AM - We're talking about low budget production though. Meaning whatever we could get from our jobs to do this. It all comes out of our pockets.

DP - But, it was really fun to get creative with the bands. For example, I remember Shelly Ganz from The Unclaimed telling me "I want Roman Columns, gossamer cloth, harem girls and bales of hay, with the "POP" logo superimposed in the background." Well, we got about half of that!

AM - Yeah, like we really had those harem girls. We tried to accomodate the bands within reason.

DP - As time went on, the audio started to match up to the video. Some of the audio was good at first, and some of it was bad, depending on who the studio person that helped us was.

AM - Since all the shows are live, that's often been a problem.

DP - Yes, all the bands must perform live, there's no lip synch.

AM - With the exception of Zebra Stripes. She was the only lip synch on the show.

AW - How many people work on the production of the show?

AM - Basically, just two! We have three cameras usually, a technical director, and two soundmen. Then we get people to help cut out things for the set. Most of the time it's me doing the artwork, and Domenic schmoozing all the people in the studios to get the time. He gets the equipment all together. I coerce the bands into playing the songs we feel are the best ones. Of course, they'll come into the studio and play totally different ones and we're not prepared for it. We have a certain way we want the show to go, to pace it, and then they come in and want to do different things, so that always throws a curve.

DP - We know what their best songs are anyway!

AW - Has there been a conscious effort to look, sound, etc., "retro sixties" on the show?

DP - First of all, we never use two words: "nostalgia" is never used, and "retro" is never used. Those are dirty fucking words, let me tell you! Not that this is a great description, but the one I'm most comfortable with is "roots music." The term "retro" makes it seem like it's less than what's going on now, as in that it's backwards. The shit that happened back then is better than what's happening now, so how can it be "retro?"

AM - And we're living it, so it can't be nostalgic for us.

DP - It can't be nostalgia because most of the bands hadn't been born when this stuff was happening.

AM - This stuff is so current for us. The music, the clothes, and the people that are on the show feel the same way. The people on our show dress this way, we all do. We kind of give 'em an idea of what kind of show it's going to be so they can wear something appropriate. If it's a psychedelic show, we're going to dress a little more way out. If it's a surf show, we'll tell 'em to wear beachwear. If it's a girl group show, they're gonna be wearing suits and the girls'll all be dressed up like Mary Tyler Moore, or Jackie Kennedy or something. But it's not like, "you can only come on the show if you look sixties." These people come on the show because they're our friends, and they dress like that anyway.

DP - By the way, there were never any bands quite like, for example, The Unclaimed. Although they may have patterned themselves after The Music Machine when they first started out, none of those guys in The Music Machine ever wrote a song like Shelly did. The same goes for bands like The Crawdaddies. You can say they're similar to Them or The Rolling Stones, but they don't sound like either one. It's like, these people that are in these bands have their own talent, and they draw from all these different influences and make something new. So, you can't say there was ever a guy in the '60's quite like Shelly Ganz. Maybe somebody looked like him?

AM - Fred Flintstone?

DP - Or a band like The Leopards or The Event, they have similarities to The Kinks or The Who, but then they draw from a lot of other bands that no one even knows about. For example, The Boardwalkers, they draw from a lot of surf bands that no one's ever heard, they're drawing from very obscure sources and that's what makes their music different.

AW - But then how do you respond to the accusations that you only feature bands that look authentically 60's?

AM - Well, I guess I'd have to say, "Guilty!" But only in the eyes of a person that put out a certain book that was really full of a lot of mistakes and biased toward his own band.

DP - The reason why he wrote that stuff in his book is because we were trying to politely let him down because we didn't particularly like his band.

AM - We think that Tim Gassen is cool, but his band wasn't one we wanted to film for the show. So he wrote this in his book, and branded us as "snobs" and "sixties purists", like it was some kind of put-down.

DP - The most important thing is that there were so many bands that were better than that band.

AM - Especially at that time.

AW - But there are other bands that have made that same accusation, not just Tim Gassen.

DP - Considering how much money we had to put into this we can't get to those "lower rung" bands. When he was sitting around begging to be on the show, we were busy taping The Driving Wheels, or The Event, or The Untamed Youth. Bands that really mattered.

AM - These bands are our friends, they've helped us out, we've seen them for years. We want to document our friends. They're not only great bands, but they're some of our best friends. That was more important to us, to shell out our money and time to film our best friends' bands, that we thought were really great, than to film The Overcoat.

DP - I'll tell ya one more thing about this. You don't have to be our friends to be on the show, but the reason we became friends with these bands was because we were attracted to their music in the first place. For example, we didn't know those guys in The Event, but Audrey accidentally saw them and we were drawn to them because their music got us. That's how we became friends with them.

AM - Basically all these bands were from California. We wanted to film The Lyres but we didn't have studio time when they were here.

DP - We wanted to tape The Thanes, but we couldn't because they're in Europe!

AM - There were tons of New York bands that would come out, but they wouldn't give us any notice, and then we didn't have studio time booked.

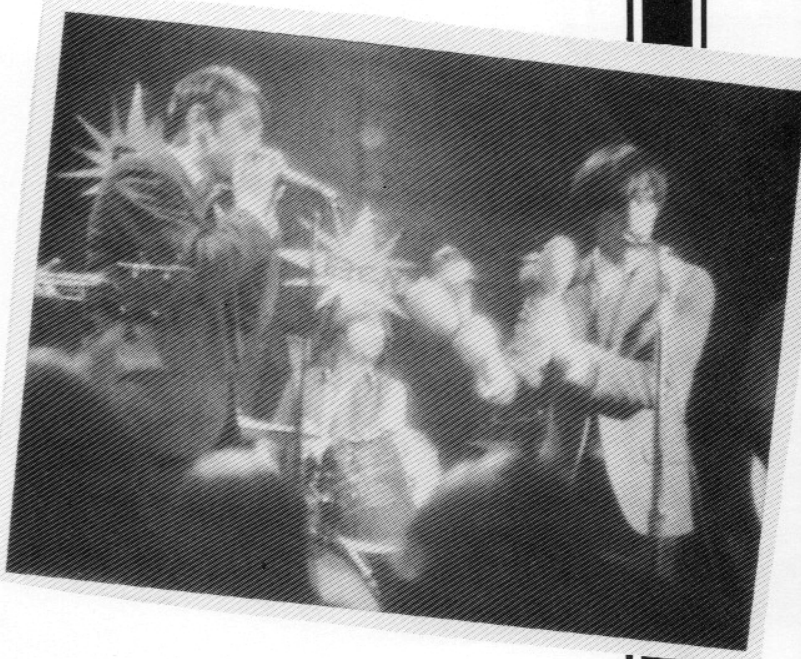
DP - We almost got The Raunch Hands one day though!

AM - Even a lot of our friends we didn't get around to filming until the end of their careers, 'cause we couldn't get the time to do it.

DP - The only band we got to tape from outside California was The Untamed Youth, and that's only because I helped set up their West Coast tour.

AM - So, we are guilty, but not for the reasons that that guy said.

AW - What do Domenic and Audrey do for real jobs?





DP - I'm sort of like Sam Phillips from Sun Records. I can't work for anyone else. We don't really have "real jobs". I made a lot of money on my Beach Boys "Smile" book, but I've been in and out of jobs. I've worked everywhere from "Hard Copy" to freelance writing for "Billboard." I still haven't gotten anything that consistent in the last four years.

AW - But you have #4 of "Dumb Angel Gazette" coming out. Also, my "Hey Little Bird" 'zine should be coming out by the end of this year, if my trip to Europe doesn't interfere. Also, what I do is I sell vintage clothing, mostly just '60's clothing. I travel to Europe and sell it there. I also do modeling occasionally, like the cover of the book "Too Cool." I work in a costume shop a couple of days a week. Basically, we sort of just try to pretend we're independently wealthy. Because of the show, because we often have to drop everything to do it. So if you have a "real job", soon you will not have a "real job!"

DP - The other thing about it is I worked in TV, and those kind of TV jobs aren't that dependable. If the show gets cancelled, you're out. When I worked for "Hard Copy", one thing I did that was really cool was produce one complete episode of the show, and the guests included Little Richard, Screamin' Jay Hawkins, Lesley Gore, Dion, and Ben E. King. I did manage to get my point across about great R&R. We used a great clip of Jerry Lee Lewis' to cap it off, so I'm very proud of that.

AW - So where does "It's Happening" air, and how often?

DP - It debuted in the town where it started, L.A. in late '89, and immediately got "pick of the week" in L.A. Weekly. Then the show started to run in Austin in '90, then San Diego, Omaha, Lincoln, Minneapolis/St. Paul, Madison, Chicago, and soon in New Orleans and San Francisco. Of course, this is all leading up to the debut in New York after the rest of the U.S. has seen it, it's sort of working it's way east.

AW - Have you thought about syndication?

AM - Domenic gets all the rejection forms from TV.

DP - Yeah, I have a collection of rejections. Everything from A&E to Nickelodeon.

AM - And MTV!

DP - Actually, MTV was the nicest of anybody that responded. They liked the program, they liked the vibrancy of what we did. I'd have to go to New York and have meetings with these guys, and who knows what they'd end up doing with the program if I got it signed. Basically, I talked to a lot of people in the industry when I started to market the program. The BBC had called us up and wanted to put us on live satellite in England. We were making a lot of noise with the program, and I was shopping it around right at that time to networks on cable, including USA Network, which used to run "New Wave Theatre," and I was inspired by that in some ways, and they all kind of said the same thing, that MTV has sort of taken over music related TV right now. Everybody's kind of sick of musical programs on TV, other than what MTV has to offer. You don't see a lot of musical programs on regular TV anymore, including these specialty cable stations.

AM - It's much different than it was in '65 when everybody had to have their own TV show.

DP - This is what "It's Happening" is based on, how The Beatles grossed the largest audience share of all time when they appeared on "The Ed Sullivan Show." Then ABC came out with "Shindig!", NBC with "Hullabaloo", soon every damn band had their own R&R show for two or three years until hippies ruined everything.

AW - Were those shows influential?

DP - Well for Audrey it was "Ready, Steady, Go!"

AM - Definitely, and "Beat, Beat, Beat."

DP - Yeah, that was very important. "Beatclub," all those German shows, those were rockin'.

AM - Plus they had all the great English bands on them.

DP - And some of the wierd ones, like The Lords.

AM - Who were The Monkees of Germany!

DP - Around the same time, L.A. had more local shows than any other city, like "9th St. West", "Groovy", "Boss City" ...

AM - What was that soul show called?

DP - "The Beat", and that was out of Texas.

AM - Totally cool. all soul format, way before "Soul Train".

AW - How long do you plan for "It's Happening" to last?

DP - Well, we're just finishing editing the final episodes of the program. We've done this for eight years, at our expense.

AW - How many episodes have you done so far?

DP - I think the total is 45. We may still do some episodes with certain bands or something.

AM - What we're planning to do is do home videos, the best of the bands!?!?!?

DP - Maybe two or three volumes, for people in Europe.

AM - Because they can't get all the cable channels.

DP - For those of you not familiar with the show, it starts out with the introduction of who's going to be on. Let's say it's The Drivin' Wheels, who are a British R&B influenced band. Then we would have a British R&B type song for the kids to dance to. Then we show a video clip that might tie in with the band, like The Yardbirds. Then we interview the band and then they play a few songs. All this is done by Audrey and I, so I hope the video project works out. Then everybody can purchase their own videotapes.

AM - "It's Happening" has been such a strain on us financially, emotionally and physically. I mean, the comments we get from people that don't know us are great. Our friends sometimes have slagged us off for living out our fantasies, but shit, they're in bands!

DP - They're in bands that are going nowhere!

AM - So why can't we go nowhere!?!?! We are going to do some more shows, just not at the pace we were. We would also like to broaden our perspective so we can't be accused of being '60's purists! We'd like to film Rockabilly, like The Dave 'n' Deke Combo, or The Royal Crown Revue.

DP - Or 40's style R&B, it really doesn't make a difference.

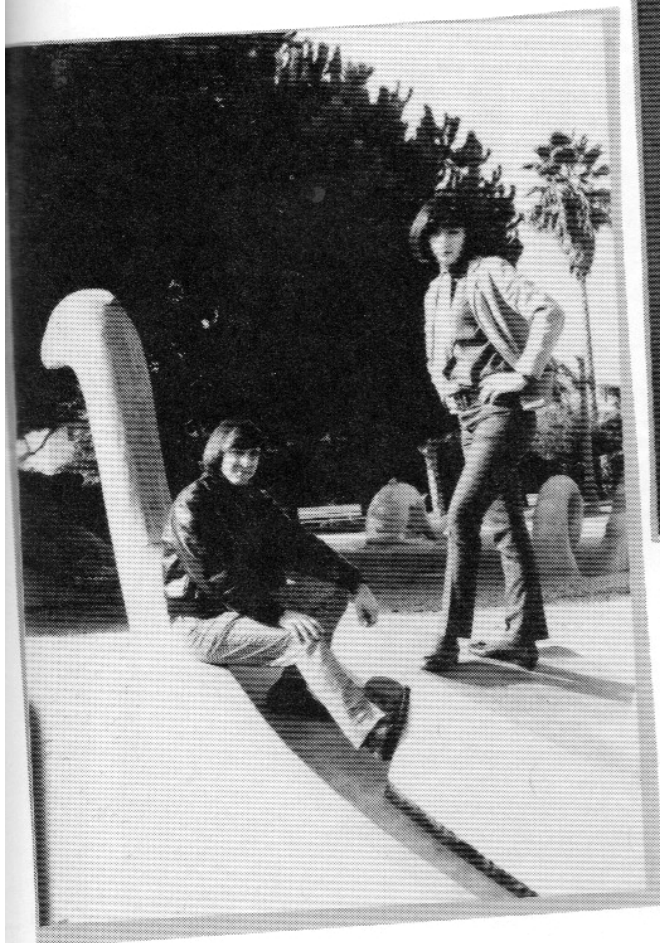
AM - As long as it's out there, we're going to try and film it!

AW - Any closing comments?

AM - I can't say it any better than Paula Pierce, but when I hear '60's punk records, it makes me want to fuck!

DP - Baha - Ree - Ba! And if you wannna know what that means, check out "Wail On The Beach" on Satan Records!

"It's Happening" c/o
Domenic Priore
P. O. Box 4131
Carlsbad, Ca. 92018



It's Happening

QUESTION MARK & the MYSTERIANS

Interview with Bobby Balderama by John Battles.

BB = Bobby Balderama

JB = John Battles

JB - Is it true that "96 Tears" was originally recorded in somebody's living room?

BB - Yeah, it was a rec room, in the back part of the house, and we recorded it there on a 4 track in Bay City, Michigan.

JB - So you originally put it out yourselves and then Cameo picked it up?

BB - Yeah, we put it out on Pa - Go Records, which was our managers label. She had a company down in Texas that was a Mexican recording company and she had lots of bands in the McCallum and Brownsville area that were real hot around there. She had a store here in Saginaw that sold all kinds of Mexican things, and we knew she had a recording company, so we went to her. She gave us an audition and she said; "Why don't you give me a call next year?" (both laugh) We went back a year later and she thought we were ready, and that's when she put us in the studio. She put out about a thousand records and then she gave us a call and said; "Well, you guys, come on over." We went over and she had all these boxes full of records and said; "Now you guys can do whatever you want!" (laughs) She said to go to the radio stations, and we believed her, and they told us; "We can't play it, not unless you take it to the stores and start getting a rating on it." So we dropped them off at all these stores and then we kind of gave it a little push by calling up the radio station and requesting it all the time! (laughs)

All of a sudden it took off, it caught on in Saginaw, and the deejays were real good people. They were real good to us, we did gigs for them at a real low price, and they promoted our record, which I thought was a good return for us, and it took off around the tri - city area, Saginaw, Bay City, and Midland. Bob Dell, the program director of WTAC was deejaying on weeknights doing the teen dances, he was playing our song, promoting our record actually. We were called The Mysterians, and ? was doing all the bookings at the time, and he asked ?; "What's your name?", and he goes; "?", and before we knew it we were hearing it on the radio, "? and the Mysterians with there new single ...", and I go; "Whoa! I love that!"

JB - So he just came up with that before the rest of you had known that he was going to be called "?".

BB - Yeah! Exactly! My nephew, Larry Borjas, our first bass player, had though of the name "Mysterians" from watching this Japanese show, like "Godzilla" or something like that, it was called "The Invasion Of The Mysterians". So he said; "Man, That's a great name!" I said; "No, that sucks, man!" (both laugh) I'm looking at these guys on the show going; "No, we're not from outer space!" and then about a week later I go; "Yeah, that is a good name." We had this one manager and he liked "The Mysterians" name, and he gave each one of us a letter, I was "X", my nephew was "Y", Robert (original and present drummer) was "B", and ? was "?", and then we started playing out like that, and we started to meet girls, and I can remember the girls asking; "Ooh, what's your name?" and I'd tell 'em "X", and our bass player, he'd go; "Y", and they'd go; "Because we want to know your name ..." JB - Chromosomes.

BB - Yeah! They were looking at us like "These guys are WIERD!" The last thing you wanted to be was wierd to a girl, so we told them our real names, but ? stuck to that name. When we wrote "96 Tears" it was going to be called "Too Many Teardrops", and the drummer came back with the idea, saying, "Let's call it 69Tears!", and back in the '60's "69" was taboo ...

JB - right, right ...

BB - I mean The Stones had some big hassle with "Let's Spend The Night Together" ...

JB - Right, with Ed Sullivan ...

BB - Yeah, in fact we were in New York when that happened, and they told us to stay around the hotel, in case the Rolling Stones didn't want to change the lyrics, they were gonna call us to do the show ...

JB - Oh! So you ALMOST got the Sullivan show! GOD!

BB - Yeah, almost, it was like; "We'd love to do it", because we'd seen The Beatles on there, y'know ...

JB - JEEZ!

BB - Yeah ... I was only fifteen so I just wanted to be like The Rolling Stones or The Beatles ...



JB - Sure ...

BB - Everybody wanted to be real big like them. Cameo was real good to us....

JB - They had some good people on the label.

BB - The last hit they had was "The Twist" and there was a three year span between that and us. So they were kind of hurting. They took advantage of us with royalties and tried to pull some stuff on us, but it kind of backfired.

JB - On your first album, this was unusual for the day, for a band of your age to be able to do an album almost entirely comprised of originals, and your second album had more songs by other people. Did the label get these songs to you and say; "You should do these?"

BB - Yeah, they actually did that to us.

JB - Did you feel alright about that?

BB - I didn't mind us doing other peoples songs, it was how they wanted us to do them. Like "Can't Get Enough Of You Baby", I really like that song, it was Neil Bogarts (Cameo V.P.) idea to start it out like "96 tears" ...

JB - Right! I was going to ask you about that ...

BB - I told Neil we could sound like "96 Tears" without having to play it note for note, and he said: "I want it note for note". We all kind of stood around, and he goes; "Well, if you guys don't want to do it, I'll get some studio musicians ...", so it was that kind of situation he put us in.

JB - It still stands on its own, but it seems so forced ...

BB - Yeah!

JB - In retrospect, you had all these other tunes that sounded nothing like "96 Tears". And they were great tunes!

BB - Yeah, what was nice was, on our first album, they told us they were going to put us in a studio, so we started writing on the road. I'd do these little riffs, show 'em to the rest of the guys, then show it to ?, and it all started falling into place, and I really liked that.

JB - The whole thing with "Girl You Captivate Me", I swear to God, I didn't know until I got the ROIR cassette, the one part where ? is saying something, and I'm thinking "What is he saying?!", and then the liner notes said, "Yes, he did say "Girl, you masterbate me!" (laughs)

BB - Yeah, he did! (laughs)

JB - Did they pull part of that on some records?

BB - No, on the record, he doesn't say that. It was just something he came up with, and he did say it on the ROIR cassette.

JB - When you listen to the record, that's what it sounds like!

BB - I remember the first time I heard him sing that live, I said; "Holy SHIT!!!"

JB - You were talking earlier about your influences being people like The Stones and The Dave Clark 5, were there any personal favorites that you had on guitar?

BB - I admired Jeff Beck, he was way ahead of his time. And Rick Derringer. JB - When he was in The McCoys?

BB - Yeah! We'd travel with them, and I'd watch him and say; "God, I'll never play like that!" We opened up for The Yardbirds at an ice skating arena, and after our show I was looking for Jeff Beck, and I don't see him, and I see the whole band, and I'm thinking; "What happened to Jeff Beck?" I found out that he was sick with mononucleosis or something Jimmy Page took over. I didn't know if he practiced the songs, but he didn't have it down, really. He

was getting really ticked - off on stage, kicking everything, and I said; "Man, that guy SUCKS!" (both laugh) About three years later he comes back with this new band, and I said; "Man, he got good! He must've heard me!" (laughs)

JB - For all the mystique surrounding ? and the Mysterians, did you ever hear the story about ? being John Kay?

BB - Yeah! A lot of people were asking me that, and at the time, I didn't know who John Kay was! They'd say; "You know, Steppenwolf", and I thought that guys name was Steppenwolf! (both laugh) Since he was the front man, and it was a one name thing ... (laughs)

JB - I'm so glad you guys are back and doing it. This isn't nostalgia, it's happening here and now!

BB - Yes, it's the original band, except for Frank Rodriguez, who's still in Texas ... I'm really trying to stick to our original sound, the sound people know us by. Once people know we're back, maybe we can try some of these other ideas I was talking about that ? has, that are different. I really consider him a genius, as far as writing songs, he's got some ideas that an orchestra could use! When we were kids, we had all the time in the world, we could hang out, watch "Hullabaloo", "Shindig!", and dream of being big like The Stones and The Beatles ...

JB - I think, although you guys haven't been able to reissue the original albums, you'll find that more people have the albums, singles and the ROIR cassette and they'll know all these other tunes as well as "96 Tears" ...

BB - You're right about that because when I travelled with Joe "King" Carrasco, and I was playing with him, it blew me away, everybody had our cassette, I was signing 'em, and you know, it freaked me out. I never knew that people still remebered us, and went out and bought the ROIR cassette in which ? put in the little story, the little history of the group ...

JB - Did Frank play a Vox Continental?

BB - Yeah, on "96 Tears" it was actually a Thomas Organ, it would've been a Farfisa Compact, but it was creating a big buzz. I think all electronic keyboards back then had that same cheesy sound.

JB - Yeah, they all had that great sound!

BB - I still love that sound ... I was thinking, The Dave Clark 5 really came out with that style, you know, that bouncy style ...

JB - Yeah, they had it early on, I remember Augie Meyers telling me that he found out about it, through The Dave Clark 5, before they broke back in the states, and he ordered himself one back in like '62 or '63, it was still just the British Vox ... He's still got that model!

BB - He does? Oh, man ... You know, I've never met Augie Meyers ...

JB - He's a super nice man ... Doug (Sahm) and Augie were here about a month ago. They still do "96 Tears" ...

BB - You know what? I saw 'em do it on "Austin City Limits", and Freddy Fender was on there. I heard the song start, and I thought Freddy was going to sing it, but it was Doug. He did a real good job of it! I always thought The Sir Douglas Quintet were from England when they first came out! (laughs)

JB - That's what they were trying to make people think!

BB - I really liked that sound!

JB - Sure! They came out about a year before you guys did?

BB - Yeah, I think about a year and a half before us, they came out with "She's About A Mover", and I really liked that song, it was one of my favorite songs.

JB - When people think of the classic Tex - Mex sound now, they think of ? and the Mysterians and The Sir Douglas Quintet.

BB - Yup! You know what's really wierd, John, is that we did a gig last summer, and a friend of mine taped it. It blew me away because we still had that sound! If Frank Rodriguez (original keyboardist) was there, man, we'd really be right on top of it. Paul Miller does a great job, but he's more or less imitating, playing what Frank felt. But I give him a lot of credit for his playing with us, he does a real good job. But I'm sitting there thinking; "It does sound like ? and the Mysterians!" A lot of people came up to me after we played and said; "You guys sound like you did back in the '60's!" I said; "Good, that's what I'm trying to do", and they really loved it. You always have this doubt in your mind that, are we really capturing this sound that we're trying to get? When I watched the video of the show, it was there. I felt real good about it, and Wendy Case is getting us a record deal with Marilyn Records, and a lot of people are asking; "Well, are you trying to get a record deal to make it?" I would like to make it again, but I would be happy to just put the product out there, and let people know that we still are playing and recording.

JB - Right.

BB - It's not a nostalgia thing ...

JB - No, no ...

BB - The band is ongoing, we have new songs, and I love "96 Tears", but I want you to know that we have more. They'll be in the same style of "96 Tears", the same technique, but not note for note copies ...

JB - The attitude is the same ...

BB - Yeah, exactly!



WILY RADIO
B

WAYNE COCHRAN

WILY RADIO
B

WAYNE COCHRAN

WILY RADIO
B

WAYNE COCHRAN

and his C.C. Riders
HIGH AND RIDIN'



WILY RADIO

Produced by Ray Healy and Wayne Cochran
Recorded at the Kith Studio, Dallas, Texas
Audio by Dave Harrison, Kith Studio, Dallas, Texas
Photo by John Farnesi, Dallas, Texas
Stylings by Universal Pictures, Inc., Dallas, Texas
Hair by George Brown, Dallas, Texas

To grow up in the rural South in the late '50's meant that you were inundated with the main two ingredients in Rhythm and Blues, namely; Gospel and Rock and Roll. So from Country and Blues and on through Rock and Roll, a young Wayne Cochran gravitated towards the drivin' sounds of James Brown, Soul Brother Number One. As the author of "Last Kiss" Wayne Cochran received a Gold Record, but only after it was a hit for J. Frank Wilson and the Cavaliers. After that, Wayne and his backing band, The C.C. Riders, barely scratched the bottom of the Top 100, but the spectacle that was their Rock and Soul Revue was legendary in South Florida. Jackie Gleason wrote in the liner notes of the self titled Wayne Cochran Chess L.P. " ... he's untamed. He doesn't just sing - he explodes. He doesn't perform - he happens. Watching his performance is like watching a chain of nuclear blasts." So the lucky few that caught Wayne Cochran and the C.C. Riders act, or heard one of his many brilliant records, know. It's up to the rest of you to search for those records and experience just how soulful this cat was. And we hear he still rocks out at his church in South Miami. What else would you expect from a guy who had the *bitchinest* Platinum Pompadour ever?

WC = Wayne Cochran
BT = Bruce and Paige

BT - (after opening salutations ...) ... we wanna thank you before we get started here, this is a thrill for us! You've still got a lotta fans out there!

WC - Oh yeah? Great ...

BT - You were born in Thomaston, Georgia?

WC - Yeah, about 79 miles south of Atlanta ...

BT - What made you want to get into music?

WC - I started by taking piano lessons, but I was a little impatient, I was learning fingering lessons and I wanted to learn how to play songs. I had an Aunt who had an old guitar that she had thrown away. My Daddy heard about it and he went and got it. He gave it to me and I painted it red. I learned two chords on it from my piano teacher, but by then we couldn't afford lessons anymore. I used to watch a t.v. show out of Atlanta called "Butch Woodall and the T.V. Wranglers", a country and western music show, and I picked up a few more chords by watching the guitar player. Some of the guys I went to school with bought some guitars and we used to sit around and learn how to play stuff like "Wildwood Flower" and "Red River Valley". We started a little ol' band after that, and we made a bass out of a washtub and a broomstick, and we had a set of drums with just a bass drum, snare drum, and one cymbal. We started playin' a little rock 'n' roll, that was before Elvis came out, we got his record and learned that, and then "Rock Around The Clock" came out, we liked to play rock more than country by this time. We started playing every Saturday at the Thomaston National Guard Armory, and the place used to get packed. Then we played in Roberta, Georgia, at a little ol' place called "The Pine Top Inn". We got paid twenty dollars a piece and we stayed there for about five years ...

BT - That was good money back then, were you playing rock and roll or country there?

WC - Rock and Roll. We started hanging out in Macon after that, playing a few shows, and we met a guy who wanted to manage bands. He was a used car salesman ...

BT - Yeah?

WC - Yep, and we went to Oklahoma after that, our first time on the road. I wanted to get some horns in the band, we had gotten into James Brown by then, and I put the C.C. Riders together in Louisiana ...

BT - Uh, huh ...

WC - ... we wound up playing a bowling alley in Illinois, and the owner wound up being part owner in a club in Miami Beach ...

BT - So that's how you ended up in Miami ...

WC - Yeah, we stayed down there about four years, got on the Gleason show, and that's when we did "Harlem Shuffle" ... I had done some records before that ...

BT - What was the first band you recorded with?

WC - That was in '56, we were called The Rockin' Capris ...

BT - Was that the band you did "Last Kiss" with?

WC - No, that record was done in '64, but the label never promoted it. There was a guy in Odessa, Texas, were "Last Kiss" was number one on a radio station there, and he liked it and did a complete cover of it ...

BT - Was that J. Frank Wilson and the Cavaliers?

WC - Yep, and it went to number one in the nation!

BT - Wow ...

WC - I got known a little for that, and then we did "Harlem Shuffle", "Get Down With It", and "Goin' Back To Miami", all for Mercury. The first two made the Top 100, but "Goin' Back To Miami" didn't sell, even though the radio stations played the heck out of it. Of course The Blues Brothers revived it. We never had a hit record but we were a top show band. I remember we

played The Happy Medium in Chicago and we were making \$5,000.00 a night by then.

BT - Wow!

WC - Yeah, that was good money. We went to Las Vegas after that and made \$8,500.00 a night, and we STILL didn't have a hit record! Fifty weeks a year for fifteen years. All over the country ...

BT - Wow ...

WC - The interesting thing about the Riders was, when we first started out we played all the Black clubs. Everyone thought we were black. The White clubs wouldn't have us. We played The Royal Theater, The Regal in Chicago, The Apollo ... We used to play with Sam and Dave, Ben E. King, Jackie Wilson, in fact I got the name "Blue Eyed Soul Brother" from a Black D.J. in Nashville. That was after he found out I was White. So that's how the phrase was coined. The Riders were on the road for twenty four years, and finally I just got tired, took the Riders home, and just quit. That was 1978. Couldn't play no more ...

BT - Uh, huh ...

WC - By then I was drinking and doin' drugs. I didn't do all that when I first started, I was just a straight haired ol' country boy ... By then I was washed up, I ran off and left my wife and kids, I got to the point of suicide. I started to try and turn my life around, I studied all the Eastern beliefs, I studied Pyramidology, I was one of the first to study that, and Rosicrucian, The Book Of The Dead, The Book Of Numbers, and all that stuff. The funny thing is, all those things always mentioned the Bible. So I got drunk one night and stole a Bible. I really didn't care for Christianity, I thought they were hypocrites, but I started reading the Bible. It amazed me. It was like a book of formulas for life, and I started trying to follow these formulas. Before you know it, my family was back, my drinkin' and drugs stopped, and I was making a comeback. I still wasn't a Christian yet, but I just lived my life by The Bible. I didn't accept the Lord 'til later. We put the Riders back together and when we played The El Mocambo in Toronto, John Belushi and Dan Akroyd saw us. That's where they got the idea for the Blues Brothers. When they did the movie, they used to call me and ask me questions like; "how would The C.C. Riders do this?", and stuff like that. And of course they had Booker T.'s rhythm section with Steve Cropper and Duck Dunn. They backed a lot of people in the old days like Carla and Rufus Thomas, Michael Connley, Otis Redding ... I grew up with Otis in Thomaston ...

BT - Really!?!?!?

WC - Yeah, we were very close. We used to not like James (Brown), 'cause he made it and we didn't!

BT - Really?

WC - Yeah, but we were just kids ...

BT - Did you ever meet James Brown?

WC - Yes, I idolized him as a kid, and it was great meeting him, he's a great man.

BT - (The thought of those two standing there, one HUGE Black pompadour and one HUGE Platinum pompadour is mind boggling!) Do you still play in your church?

WC - Oh, yeah, we have a four piece band, you should come by some time ...

BT - We'd love to, and I'm sure a lot of other people would too!

WC - Yeah, we got a lot of good music ...

BT - I'll bet!!!

WC - It cooks!

BT - Have you done any Gospel records?

WC - No, but some people want to put together a C.C. Riders reunion for H.B.O., I don't know if I'm gonna do it ...

BT - That would be great! We'd be there!

WC - Yeah, if I do it, I'll just sing, give my testimony, and then say 'bye again ... I've been a very fortunate man, most people from my day are dead ...

BT - Yeah ...

WC - I don't know how I made it out alive!

BT - Nice to hear a happy ending for a change ...

WC - The Lord's been good to me, son ...

BT - And you've brought a lot of happiness to a lot of people!

WC - Well, it was fun, it was incredible, even if it wasn't the real world ...

We made a little dent ...

BT - You're too modest!

WC - The Riders was a good band!

BT - Yeah! Do you still see any of the guys?

WC - The ones that are left are doing quite well ...

BT - They should be in church with you!

WC - Well, they should ... You folks should stop by some time ...

BT - We'd love too!

WC - We'll go to lunch and talk a little bit. I live about six or eight blocks from Shulers All Star Restaurant, I'll take you down there and we'll hang out ...

BT - We're there!

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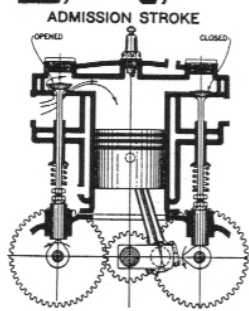
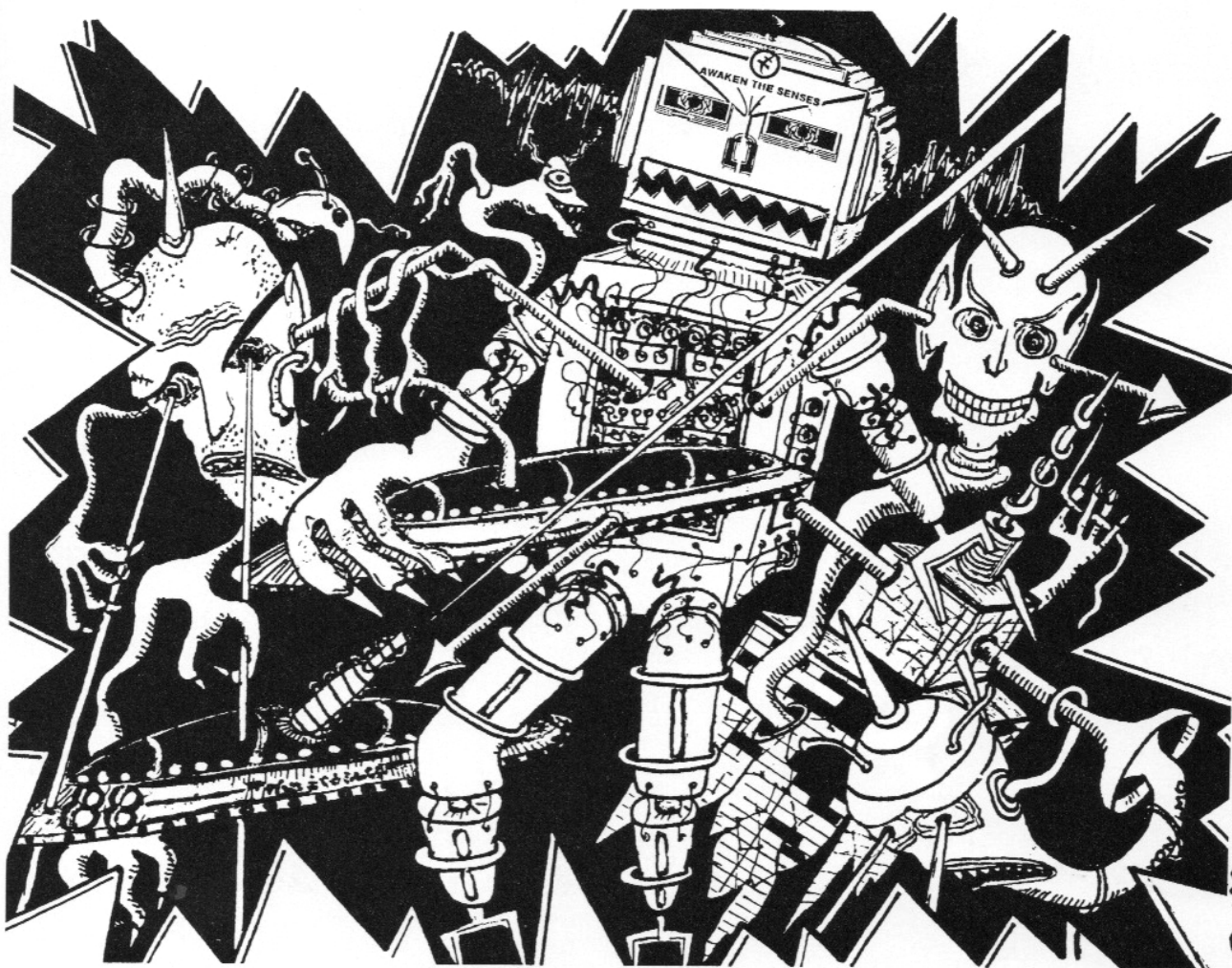
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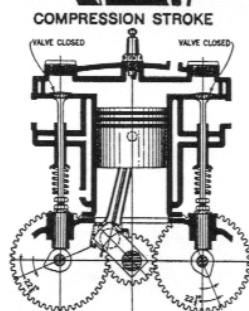
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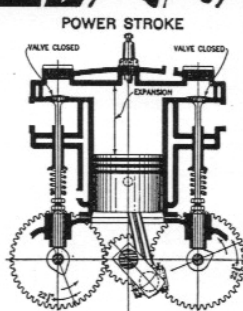
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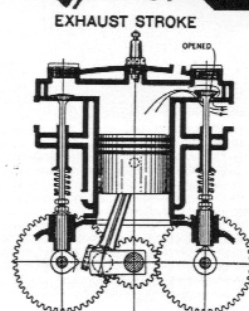
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The
FRIENDS

The city: Vancouver, Canada. The place: a dark and silent graveyard on the outskirts of town. The time: midnight (of course!). Cutting through the cool fog comes a low evil rumble. It's emanating from the tombstone with the inscription: "Here Lies The Worst, A True Garage Band 'Til The Bitter End". Suddenly the ground cracks open, and from the final resting place of this once great band, The Fiends emerge with a thunderous wail of Vox amps and Farfisa organs. With tales of zombies and ghouli-fiends, their brand of monstrous fun is a breath of fresh air in the eternal garden of modern music. Once you hear the living dead sounds of The Fiends, you'll come to the realization that nothing can stop them. Not the angry torch bearing mob, not the break of dawn, not even a silver bullet or a stake through the heart. And when they look over their hunchbacks and slur out the frightening line; "... walk this way", you will

GJ = Greg Johnson, singer and founding member of The Fiends
BT = Bruce and Paige Bad Trip

... we dial the number ...

GJ - Hello, Greg here ...

BT - Greg, what's up?

GJ - I'm watching NCN, Nashville Country Network. I'm watching country videos ...

BT - Huh?

GJ - Yeah, it's rockin'! (laughs sarcastically)

BT - O.K., what else is up?

GJ - I've got a hangover ...

BT - Did you play last night?

GJ - No ... our drummer is touring with another band. Bryce from The Smugglers has been sitting in ... Bryce is cool ...

BT - Yeah, so are The Smugglers! Are there any other members from The Worst in The Fiends?

GJ - No, just me ...

BT - Where are the other guys from?

GJ - Various garage bands - Brian the bassist was in The Enigmas, Greg the guitarist was in The 14th Wray and The Minstrels, James the drummer, was in a bunch of punk bands - they're all from good bands.

BT - Who's playing keys?

GJ - That's Brian, he owns a studio ...

BT - Do you record at his studio?

GJ - No, we record at practice, we have a good set up there.

BT - It sounds like it, it's not too clean, and not too dirty ...

GJ - Wait'll you hear the Dionysus e.p., it's gonna be good ...

BT - Speaking of gear, didn't you tell me you guys have one of The Poppy Family's keyboards?

GJ - Yeah, we were in a studio, and Dave Jacks, Terry's son, said he had a organ for sale. It had Poppy Family spray painted on the bottom.

BT - That's too cool ...

GJ - Yeah, and it gets some creepy sounds on it!

BT - I believe it, when's the Dionysus e.p. coming out?

GJ - Pretty soon, probably this fall ...

BT - And you have The Music Maniac c.d. out?

GJ - Yeah, out of Germany ... we also have a bunch of Worst stuff on tape, as well as the l.p. on Dig and the two singles on Screaming Apple ...

BT - The Fiends sound like a logical extension of The Worst, you seem to be getting more and more into Monster Movie type songs and themes ...

GJ - Yeah, monster movies are a passion for me ... although where I've moved, there are no good video stores! I can't even get nachos anywhere!

BT - Really?

GJ - All there is around here is crap like Mc Donalds and Burger King!

BT - Oooh, that's bad ...

GJ - Yeah, it sucks!

BT - Who are your favorite bands, or bands that you feel have influenced you the most?

GJ - The Shadows Of Knight, The Kinks, The Music Machine, Screaming Lord Sutch, The Seeds, I love Sky Saxon's obnoxious vocals!

BT - Did you ever get to meet Sky?

GJ - Yeah, I met him out here, he signed my copy of The Seeds 1st l.p., he was totally stoned or something. I thought he was a nice guy but I could've been a little star struck. I gave him a Worst single with us doing "She's Wrong" by The Seeds ...

BT - That's a great song!

GJ - Yeah, The Seeds were a major influence ...

BT - You've done some cool covers as well as some great originals!

GJ - We've done "City Of People", "Writing On The Wall", "Ain't It Hard", "Jack The Ripper", "Blue Train Station", "Get Yourself Home", "Come See

Me", "Don't Crowd Me", "Find My Way Back", "Clock On The Wall", and a buncha stuff like that ...

BT - Wow, The Fairies, The Five Canadians, The Cynics, The Electric Prunes, The Guess Who (w/ Chad Allen - when they rocked!), that's a buncha cool covers!

GJ - Yeah, I met Randy Bachman and I told him we wanted to record "Clock On The Wall" and he seemed surprised. He said o.k. and even gave me the info on the publishing company that holds the rights to it! He was a really nice guy.

BT - That's a great song! And you guys have a great authentic sound like all those originals. You guys use Vox amps and guitars too!

GJ - Yeah, we collect them ...

BT - What's up in Vancouver?

GJ - Well, they film "The X Files" here ...

BT - Wow! You guys should con the writer into giving you a scene in a club like in "Riot On Sunset Strip"!

GJ - (laughing) Whaaaat!?!?

BT - Yeah, The Fiends could be playing in a nightclub where Scully and Mulder show up looking for an alien or something!

GJ - (sarcastically) Yeah right! I'm sure they'd let us do that!

BT - Just a thought, I tend to get these wierd ideas every once in awhile ...

GJ - The Werewolf episode was good. We know the guy who does the make - up for the show. We need to get him to do some monster costumes for The Fiends! It would be nice ...

BT - You guys are playing a lot around Vancouver?

GJ - Yeah, we're doing pretty good.

BT - Let's see what else did I want to ask you?

GJ - You have some pretty bad questions, are you an amateur?

BT - Huh?

GJ - (laughing) Just kidding ...

BT - Well ...

GJ - Get your wife on the phone, she'll have some good questions ...

BT - (Paige takes over for me) How's your love life?

GJ - Horrible! Find me a girl!

BT - Maybe we should do a "Win A Date With Greg Fiend Contest"!

GJ - That's sounds good, but they gotta pay for their own plane ticket. I'll put 'em up though, feed 'em, stuff like that ...

BT - Is there an age limit?

GJ - Oh, how about ten to twenty?

BT - They should at least be twenty - one ...

GJ - Oh, you guys have that twenty - one and over stuff down there in Georgia

BT - Yeah, you can have sex at twelve, but you can't drink 'til you're twenty - one. But you can marry your cousin!

GJ - You guys are married, is Paige your cousin?

BT - (Bruce again) Well, not a first cousin She's my second cousin!

GJ - Everything's eighteen here ... Bars, dirty mags, everything.

BT - I'm glad it's twenty - one here, those issues of Juggs sell out fast!

Any other qualifications for the contest winner? How 'bout weight limitations? (Paige laughs and says; "what are we talking about, bridges here?")

GJ - I don't know ... Just tell them I'm a Scorpio ...

BT - Too bad you don't have a cousin!

GJ - I'm shy

BT - (Paige again) Yeah, right! The other day you called and tried to get me to trade you a picture of me topless for a T - shirt!

(Bruce) WHAAATTT?!?!?!?

GJ - Uh, oh

BT - (Paige, sarcastically) Yeah, you're real shy! (Bruce) What else do they need to qualify for a dream date with you? How 'bout boob size? that's important ...

GJ - As long as they have 'em ...

BT - How 'bout booties? Do you like little porches, or big ones that stick out far enough to set a beer on?

GJ - One like Paiges

BT - (Bruce) Hey, she's taken!

GJ - Well, we talk when you're not home ...

BT - I see ... You do need a cousin!

GJ - I'm just lookin' for a cave girl!

BT - We'll see what we can do 'bout that ...

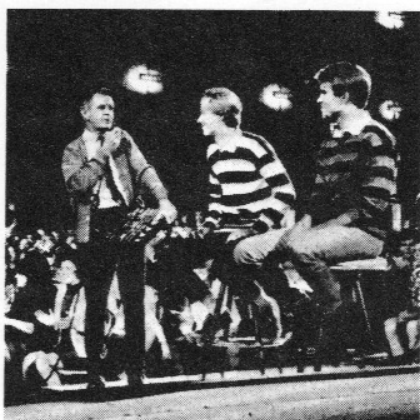
There you go girls, Greg needs a date! See the contest page for your chance to win a date with Greg Fiend and while you're waiting for the contest results, pick up The Fiends on Music Maniac or Dionysus and check out their style of Ghoulish Garage Rock. And guys, you'll dig The Fiends too! Just keep your girl away from Greg Write Greg c/o: The Fiends, 380 E15th Ave., Vancouver, B.C., V5T2R1 Canada

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2. Co-hosts Jan and Dean get instructions from a director.



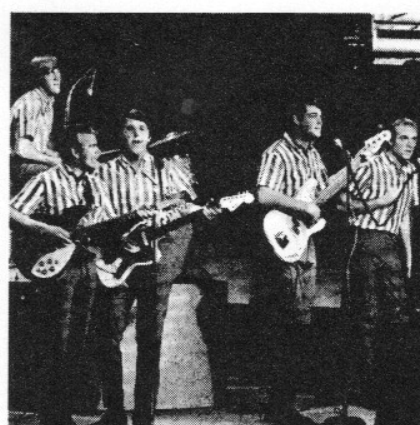
3. The Supremes were a knockout even in rehearsal.



4. The fantastic Chuck Berry gets a few pointers from director Steve Binder.



5. Lovely Lesley Gore listens to musical director Jack Nitzsche.



6. The Beach Boys see that things move into high gear.



7. With Dennis Wilson keeping the beat.



8. Show-stopper was the mighty James Brown.



9. Mick and the Stones gave a rousing finale number.

SLEAZE FEST!



Looking back at the Southeast's version of Garage Shock, one thing sticks out in my mind. This area has just as many good bands as the rest of the country, and it's becoming a strong community, crossing such diverse musical boundries as surf, garage, rockabilly, punk, and just plain old fashioned fun! I decided to lump our three day fun fest together, the interviews, the better bands performances, and whatever else I recall, for what I hope will give you a sense of the total experience. Oh, yeah, Paige and I took a lot of photos, so instead of rambling on and on, we've reprinted a lot of them for your enjoyment. You won't see 'em anywhere else but here! There's no doubt that some deserving folks will be left out, but you know who you are, and we apologize ahead of time. With every corner of the country hosting events like this, this is ours, and I strongly suggest you make the trip next year, 'cause it was nothing short of a blast, one that I hope will continue for years to come ...

We arrived in Chapel Hill on Friday, August 18th, after a five hour drive from Atlanta. After a week of a lot of overtime at our day jobs, and with the amazing weekends worth of bands we were anxious to see ahead, we threw our suitcases into the motel room and rushed down to Local 506, the club hosting this years Sleazefest. As we pulled up to the club, who do we see? It's Matt Pendelton, of New Orleans finest garage rock band, The Royal Pendeltons! I had been telling Paige about these guys ever since John Battles and I saw them in Tuscaloosa, Alabama the previous year. Looking pretty snappy in his coonskin cap, Matt greeted us and after some small talk we entered the club to get a drink. And it was only 6:00 pm!

With a large line up of bands, the first up, The Ubangi's, took the stage around 7:00 to a smallish crowd. This crazed - o - 'billy band hails from Maryland, and it's a shame more people weren't on hand early to catch their set! All decked out in a leopard skin outfit, the stand - up drummer, Brian Horrorwitz, spun the musical voodoo tales as bassist Eric and guitarist Randy set the scene with some swamp flavored riffs drenched in reverb a mile deep. This four year old line up has a great single out on Get Hip, and an earlier single on their own Deceased Records. They're also working on a full length l.p. to be released in the near future. Influenced by the early D.C. punk scene as well as cool old records, The Ubangis describe their music as; "... a melding of hardcore punk and rockabilly ...". The Ubangis could only happen in D.C. "... because of the heavy rockabilly clique there. We started this band to purposley piss off that crowd, to ruffle some feathers. We're really a do it yourself punk band, we regressed ...". But with their great originals and songs such as "The Stripper" (from the B movie classic "Beat Girl"), this is no ordinary punk band. They're just as much '57 as they are '77. And throw in some '67 surf guitar too! Catch The Ubangis when they play your town and dig their twisted take on the world. Yeah!



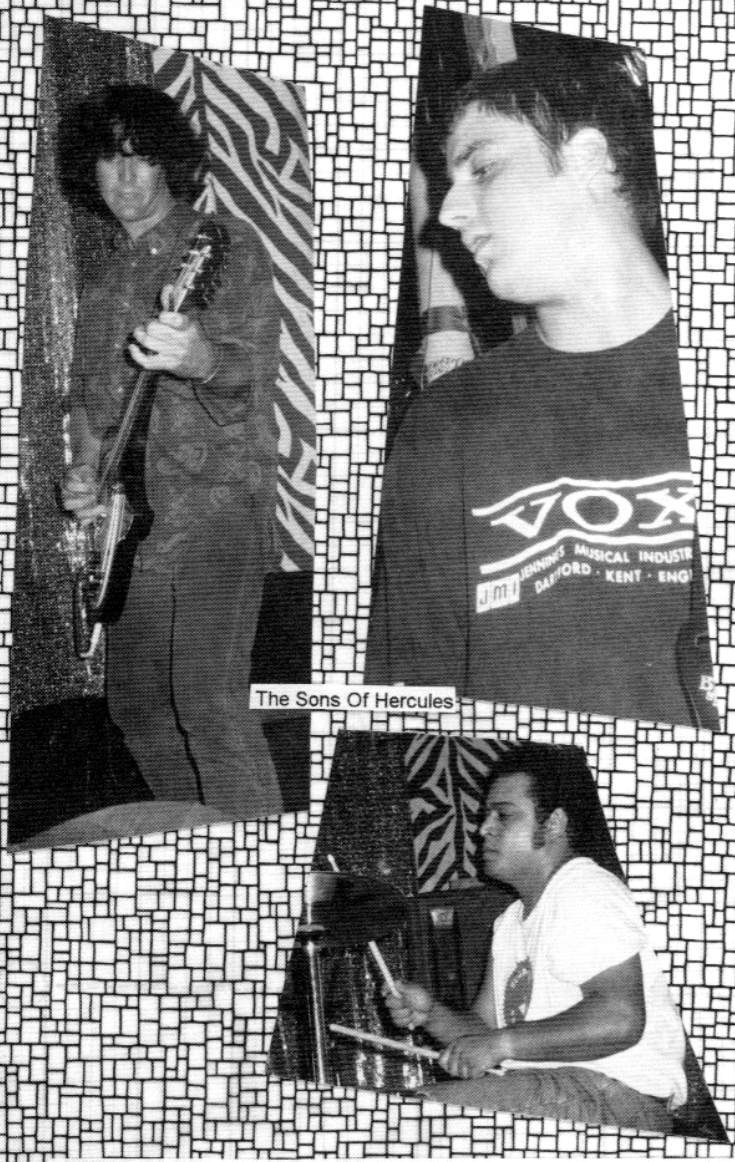
Flat Duo Jets



The Hate Bombs



The Amazing Dolores



The Sons Of Hercules

Speedway is a band we knew nothing about, but we're sure glad they blew in from Minnesota to be the surprise band of the show for everyone who saw them! The bassist, Miss Georgia Peach, and Paige hit it off famously, and that was good for us as they made quite a picture from across the room as they stood talking. How many times have you been lucky enough to feast your eyes on two BUXOM redheads who have style, class and brains in one place at the same time? Not very often, I'm sure (except for in a Russ Meyer movie!!!!). But anyway, before I sport a woody, let me tell you that this band has the style of X, with that great male/female vocal interplay, but in a more pop setting that lacks no power in the process! Their song "Dogcatcher", the new single, is destined to be a classic punk/pop tune, and I'd jump on the chance to own this 7" if I were you! What struck me about this trio is how down to earth and friendly they were. A 10" e.p. is in the works also, so look for that at your vinyl emporium. After a lengthy discussion on the merits of the local B.B.Q., we found out they are a two year old band with a new drummer, Travis, who moved from Pennsylvania to brave the cold winters in Minnesota for Speedway. Some of their favorite musicians are Patsy Cline, Patti Smith, Link Wray, The Ramones, and a number of others on a list they describe as "... too lengthy to mention!" Another band with underpinnings of all the best punk rock of the last 40 years, they are a powerhouse live, and you'll be hearing a lot about them in the near future. And pick up their single, they had to literally steal it back from people who had promised to put it out, but were sitting on it for some strange reason. And we're damn glad they did, they rock with heartfelt abandon while retaining melodicism and writing witty lyrics. True talent like this in a mediocre world is a rare thing indeed!

The place was starting to fill to capacity as The Royal Pendeltons took the stage, and Matt, who we met earlier, and the boys were a crowd favorite. As animated offstage as well as on (Matt and King Louie, the drummer kept us in stitches all weekend! More on that later ...), and rousing renditions of everything from "Apache", "Stormy", "Double Shot (of my baby's love)", to

great Pendelton originals like "Sheep Suit" kept everyone dancing and yelling for more. The crowd was a nice mix of all kinds of people, with just as many girls as guys, and everyone was groovin' to the suave boys from New Orleans. With Mike on guitar belting out the vocals, Matt with snazzy plaid jacket and the ever present coonskin cap, King Louie bashing' the skins, and Tommy on keys with a cigarette perpetually hanging out of his mouth, these guys are The Souths best kept secret. They had met the Swingin' Medallions the night before, and even got onstage with them to sing along on "Double Shot", so they were on a Medallion "high", and they even copped some Swingin' Medallion T-Shirts which came in the most Godawful colors, thus giving the wearer a certain "frommage la faire" ... I asked the boys what they listen to when they're not onstage and they listed Johnny "Guitar" Watson, Frankie Ford, The Wailers, Richard Berry, Cannonball Adderly, Doug Clark and the Hot Nuts, The Swingin' Medallions, ? and the Mysterians, as well as many more ... These guys are bonefide nut cases too, at an after show party King Louie hosted a "Dance Party" in the club managers living room, dragging people in like a man possessed to dance to disco hits! Denny Terrio's got NOTHIN' on King Louie!!!! With an albums worth of material ready, these guys need a label, and if the only thing they ever have out is their great single (see address at end of article to order from the band), it will be all our losses! And there's no telling where these guys are going to turn up, so if they do, we highly recommend that you do the same! The Royal Pendeltons know that REAL rock and roll is the great equalizer in an insane world, and it can also be a whole hell of a lot of fun! Especially, if like the Pendeltons, you know how to ROCK!!!!

Closing out the first night of Sleazefest was the mighty Southern Culture On The Skids off a recent major label contract inking. Let me be the first to say in print that S.C.O.T.S. is still the same lovable band that has been slogging it out for years all over the country, bringing their brand of Southern Sickness to the entire country for little or no reward other than loving what they do best. And that's ROCK, and ROCK HARD!!!! Anyone that has expressed fear about them changing is not really thinking clearly, I mean, who *else* could they ever be but *themselves*?!?! The new record's good, just as in the past, but their forte has always been playing live. And play they did! The place exploded, the band played a lot of old favorites as well as some new tunes, but our personal favorite was "Daddy Was A Preacher But Mama Was A Go - Go Girl", with Mary's great vocals and that Dan Electro bass driving the crowd into a frenzy! Of course Santo showed up, Rick made sure to bring a coupla buckets of Col. Sanders KFC chicken to shower the crowd with, and for dessert - of course! Moon Pies!!!! I'm sure if they could figure out how to pelt the crowd with some RC Cola to wash it all down without hurtin' anybody, they'd do that too! The next day we were walking around doin' some record shoppin' and lo and behold, we walked in on an in store appearance by S.C.O.T.S. ! Between songs Rick was throwing out Moon Pies, and he accidentally bounced one off a poster of Kurt Cobain. "Ooh," he replied, "ricochet off a dead rock star!" After that he started banking Moon Pies off of posters of Hendrix, Garcia, Morrison, etc., shouting; "... oops another one, and another one, and ..." with each successive shot. Too funny, and a cool way to spend part of a Saturday afternoon in downtown Chapel Hill.

We headed back to our Red Roof Inn (which curiously DIDN'T have a red roof - Chapel Hill has some strict building codes, kinda like a "planned community" and tried to get some sleep after a long and fun filled night. Anticipation of the next night didn't help us in trying to stack some "Z's" either! We found a great little breakfast place called "Biscuit World" the next day, everything was made from scratch, and in the true Southern tradition of fatty and greasy breakfast food being a religious experience, we, along with our stomachs, felt saved ... Found a great used record store or two, but like most other places, the really great stuff had been picked over. This is strictly a college town, so Chapel Hill and nearby Durham seemed pretty dead during the day. We returned to our room to get ready for night number two of Sleazefest ...

At the club we ran into a slew of friends who were slated to play that night, among them The Woggles and The Hate Bombs. Matt Pendelton was there too, and it was hilarious to see him mime to Kiss songs which some booger eatin' moron decided to play before the show. With a split finger devil sign pumping the air, Matt treated us all to renditions of all our unfavorite Kiss songs like "I Wanna Rock And Roll All Night" and other selections from this dreaded band. I laughed so hard I almost wet my pants! I finally remembered seeing a longboard over the bar, and I went to investigate, thinking it was pretty queer having a surfboard over a bar this far from the beach. But that's how my mind works, and as I was getting a drink I noticed a signature on the bottom of the nose of the board. It was autographed by

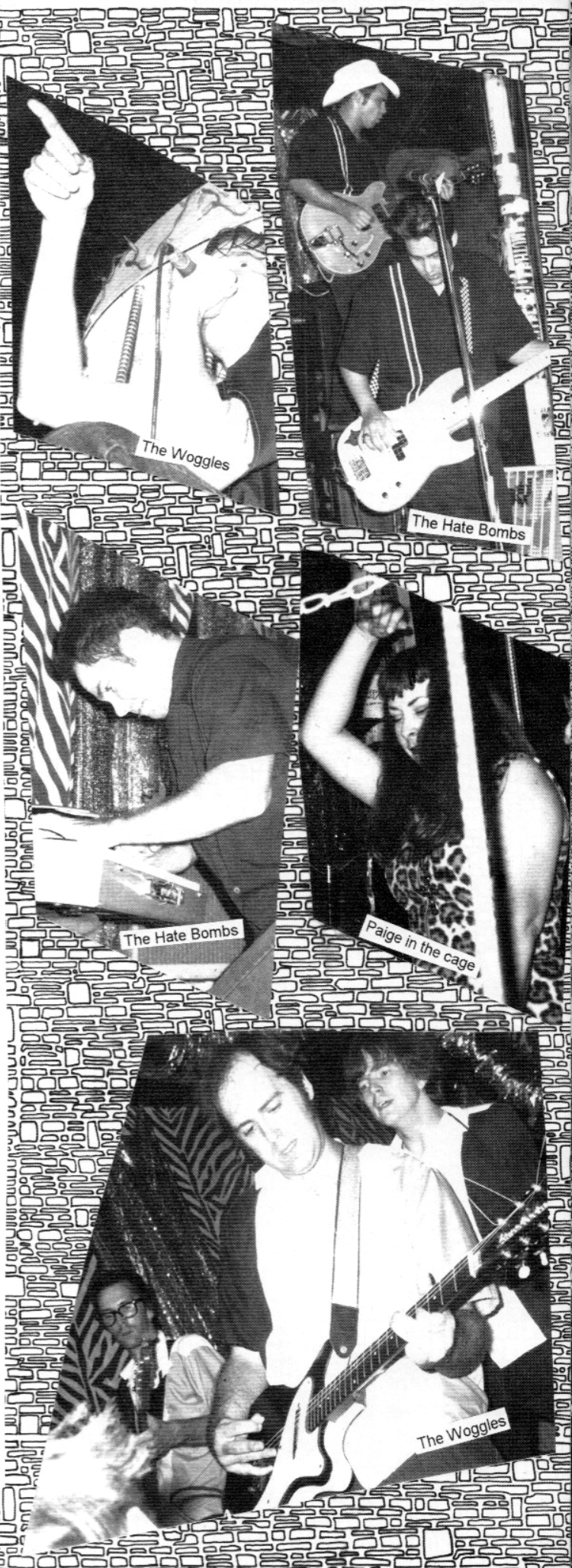
none other than Dick Dale, and I just smiled thinking that all was right with the world at that moment. Sometimes it's the little things ... Anyway, after awhile Florida's best band since We The People took the stage, it was The Hate Bombs, a band you heard about first here in Bad Trip. Do I sound proud of that fact? Damned right I do, bub, these guys deserve all the accolades anyone heaps upon them and then some!!!! They blasted out nonstop favorites like, "She's The Girl", "Peckinpah Man", "Know About You", all fine Hate Bomb originals, as well as great covers like "My Brother The Man". Dave got so excited he hit the go - go cage head on and split his lip in the process, bleeding like a stuck pig throughout the rest of their performance. Scott, the bassist, jumped offstage once and landed flat on his knees, but didn't miss a note, and these kinds of wild antics are typical of what you'll see at this vastly underrated 60's garage band's powerhouse shows. People kept coming up to me saying, "You were right! These guys are GREAT!!!!" I coulda said "I told ya ..." to everyone that has confirmed what we've been trying to tell them for a year now, but I get more satisfaction knowing that these guys are finally being heard and appreciated more and more each day. And it's not from anything I've done, it's from the simple fact that they're influenced by great music, they understand and appreciate it, and they give 110% each and every night they play. But most importantly, it's not a career move. They enjoy it Write Bad Trip or The Hate Bombs to purchase one or both of their self released singles, they're destined to be classics ...

After The Hate Bombs set I went to get some air and I met some high school kids trying to get in to the show. They asked if I had a ticket for sale, and at that moment I wished that I'd had three, as they drove from Florence, South Carolina (three hours away) to see The Cowslingers and 9 Pound Hammer (who both played great sets). It made me feel good to see that there were some young kids into this music, I only wish more were! I tried to sneak them in to no avail, but with the help of one of the people that worked there, they eventually got in to see some of the show. Wouldn't it be great to think that maybe, just maybe, they went back to Florence and started their own band ...

I believe The Furies played on Saturday also, they're an all femme punk band that, given time, will be winning over people with their own brand of pop/punk. They played well for only being together a short time, and as I always say, " ... you can never have enough all girl bands!" The Family Dollar Phaeros are another local band that played sometime over the weekend, and I was impressed by their Morricone influenced instrumentals, they are doing something different than most intro - type bands, and that can only be a good thing! Hearing The Flat Duo Jets cranking up, I made my way back down to the front of the stage...

Dexter Romweber is a genius. The Flat Duo Jets are a band that, the more you listen, the clearer it becomes just how unique they are. How many bands can get away with just guitar, drums and vocals? Well, Dex handles the guitar and vocal chores, and his originals run the gamut from '50's style torch songs to Methabilly rockers. Dexter and drummer Crow crank out tunes one after another with guts, spit, and lunacy that reminds one of a soundtrack to a J.D. romance gone terribly wrong somewhere along the way. These two have a silent communication between them that enables two hour sets at times, without ever stopping to see what each other's doing in between songs (when there is an in between songs!)! And they're just as powerful on record, check out any of their releases on Sky or Norton Records and see what I mean! Songs like "Lover", a mental/flamenco tune with a - a - shitkickin' - bridge, is as deep as they come and simple in it's message all at the same time! "Daddy's Gone" sounds like The Rock and Roll Trio could've written it, and "Pretty Thing" with it's Bo Diddley beat, and "Mexicali Baby" with all it's rockin' charm and meanness, show why Chapel Hill is as famous for it's unique bands as well as it's B.B.Q.! Somehow Dexter dropped his pants and treated the girls to a look at his underwear, but then again, he's always been a ladies man! And something always seems to threaten each Flat Duo Jet performance, this night it was a drunken amazon go - go dancer with a 5th of vodka in her hand and a long necklace that she dropped over Dex's head to pull him closer almost choking him (literally) in the process! But Dex and Crow always push through, and they always live up to the high and rockin' standards that they've helped to set around these parts. Like I said, the guys a genius, if you've seen him live or own any of his records, you'll know what I mean. If you don't, what the hell are you waitin' for, a freakin' invitation?!?!?!?

The highly anticipated arrival of Hasil Adkins was never to be on that Saturday night. We heard rumors that ran all the way from a simple "He's too drunk ..." to, " ... he bought a new trailer, and since he's feuding with the neighbors, he's sittin' on the porch with his shotgun protectin' it ... "



To the rescue came The Amazing Dolores, a lady that would look more at home in a beauty parlor giving someone a beehive as she would on a stage in front of a bunch of screaming music fans ... With a deep voice and a knack for making even the most well covered cover sound like a John Waters sub plot, Dolores wowed the crowd, the novelty wearing off as the "realness" hit people square in the face after a few songs. That's the great part about Dolores, she's as real as they come, and that makes her all the more surreal! In a hot pink spandex leotard she moved around the stage like a caged tiger, her deep voice cutting through the thick air like O.J.'s blade ... I saw more than one person leave after her set shaking their heads in disbelief. But the cool thing is, they all had smiles on there faces. There's only one Amazing Dolores, and check out her c.d. on Rounder if you want to *really* understand ...

After the last set, we tagged along with event co - organizer and all around nice guy, Craig Zearfoss to the only late night eatery open in Chapel Hill. In between crushing roaches crawling up the wall, and over the din of drunken frat boys returning from a night of proving Darwin was right, we talked about the difference between this year's and last year's shows. The '94 Sleazefest was a two night affair, and it was all recorded for posterity and the public on video, c.d., and even a two record set! I can highly recommend this whole package, all the songs are recorded live and done with a lot of loving care. Ditto for the video, it's something you'll pull out for repeated viewings, especially Hasil's set! See the ad in this issue for ordering info! It's well worth the low price they're asking for all three!!! After crushing the ninth roach on our table as it zeroed in on my sausage and egg biscuit, we all lost our collective appetites and decided to return to the brown roofed RedRoof Inn ...

I awoke the next morning as a scribeicle, as Paige "The Ice Queen" had the air conditioning on "sub - sub zero". I ran out the door half dressed and went to the lobby remembering seeing a sign that said "free breakfast" when we checked in on Friday. The coffee was o.k., but the free breakfast consisted of stale donuts. I decided to talk Paige into going to Biscuit World again. At least I knew there wouldn't be any critters crawling across the table trying to get my food





S.C.O.T.S.

The Hate Bombs



Flat Duo Jets



S.C.O.T.S.



We drove around and found a place with some good used punk records for sale, the '60's stuff was way overpriced and generally pretty crappy. As with most Southern towns, everyone is in church on Sunday or in jail for beatin' the wife, so we drove to the next little town over (the name escapes me now) to do some flea marketing. We found a cool antique store with a pile of 45's in the window, of course they were closed, as well as everything else in this town. We decided to head back and take a nap. For the first time that weekend, I realized our non red roof Red Roof didn't have a pool. How weird ...

Pulling up to the club on Sunday, we walk in just in time to see Dan from The Sons Of Hercules! Later on, we would run into Roger from Unclean Records, who released the great Sons Of Hercules I.p. earlier this year, as well as many other Austin/San Antonio area punk bands. Lead singer Frank was ready to go on as we talked behind the club (this was where a lot of band folks hung out all weekend even though the dumpster from the restaurant next door threatened to make everyone hurl on more than one occasion!), and The Sons took the stage to a smallish crowd as it was still early. What everyone missed was one of the best sets of the weekend, although all the bands we've profiled here turned in excellent sets. Taking the best of The Stooges, The Pistols, and a little '60's garage flavor thanks to Dan's Rickenbacker/Vox set up, these guys meld their influences into some of the meanest and catchiest punk tunes that you're likely to hear these days. It's apparent that all the new punk bands with the big budget/major label exposure can't hold a candle to bands like The Sons Of Hercules, Speedway, and many other lesser known punk combos across the country. Closer in spirit, closer in execution, and fantastic songwriting seem to be the key, as well as healthy record collections of true punk over the last 40 years, make all the difference in the world. Some people have a clue I guess, some people just don't! It was also great to finally meet the band and Roger, they're all a bunch of great guys. I mean, you could actually take them home for dinner without having to worry about them trashin' yer house!!!!!! But they are one mean mutha onstage! It's a cryin' shame that more people didn't catch The Sons sonic onslaught of raw power, you know the old saying - "ya snooze, ya lose!" I urge you to pick up their I.p. on Unclean, every song is strong, and there's not many records you can say that about these days ...

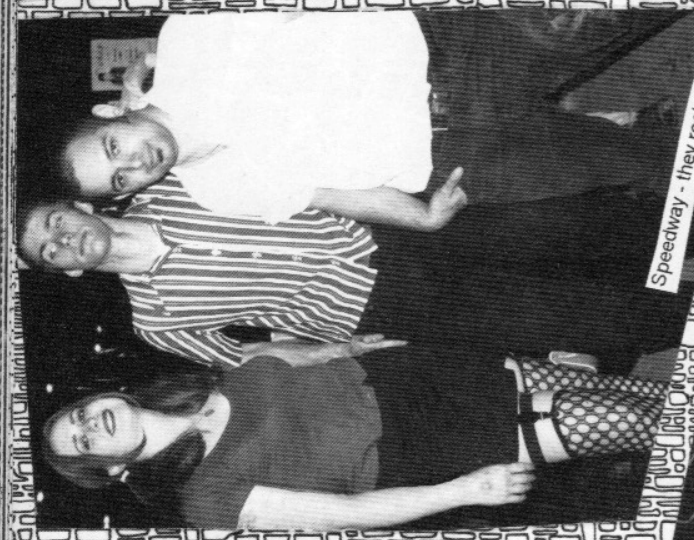
Memphis, Tennessee's Impala wowed the crowd with some mighty fine instr numbers, a lot of people didn't know much about 'em 'til this show. The sax



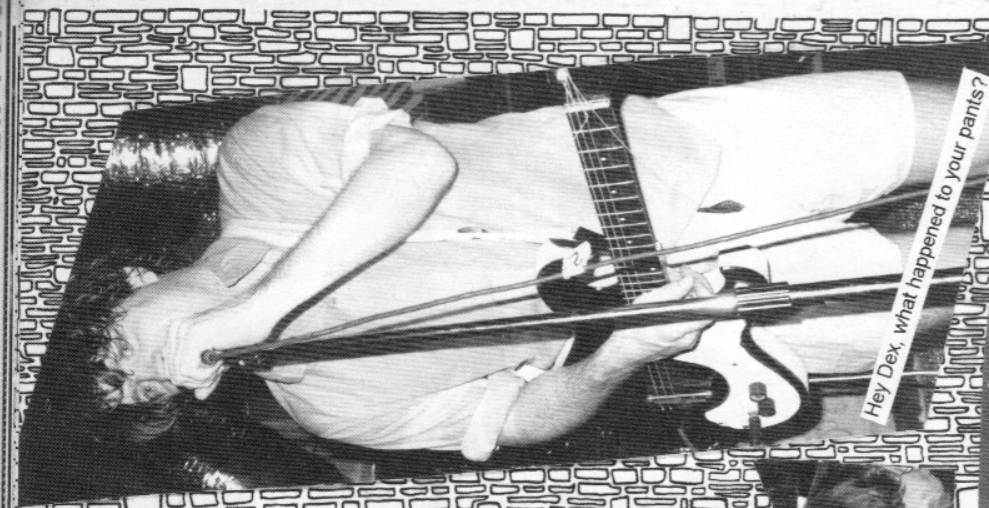
Craig Zeatros, one of the Sleazefest founders



Two of The Impalas, above and below



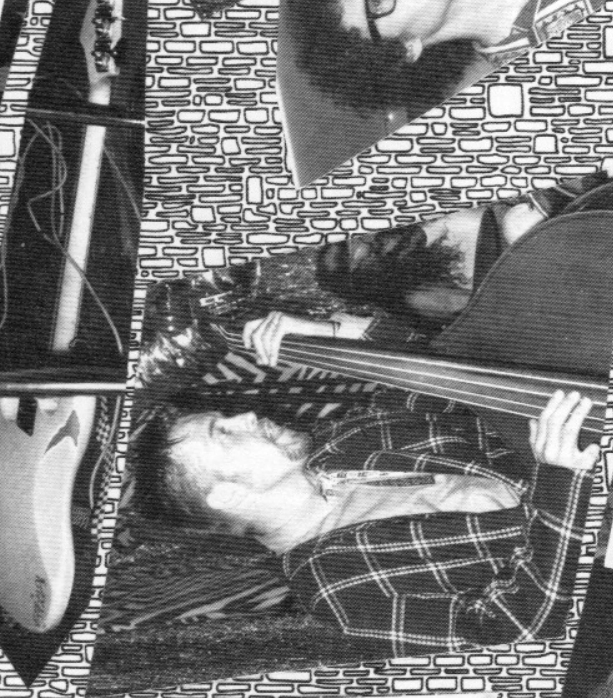
Speedway - they rock!!!!



Hey Dex, what happened to your pants?



Eddie



Matt Pendleton and others made Sleazefest unforgettable (and hilarious!)



Go - Go dancers

Jack - he built the go - go cage



Kurt, Dan, and Roger (Unclean Records head honcho)

Black Top Rockets



Rick of S.C.O.T.S. (above), The Amazing Dolores (below)

King Louie of The Royal Pendletons

Mary, S.C.O.T.S.

Jim Stack, M.C.

Sam (did the cover of this issue), Sam of Video Blast, Off, and Page of Bad Trip

Buzz, The Professor, and Zorko of The Woggles

Dan and Frank of The Sons of Hercules

Beatie Bob

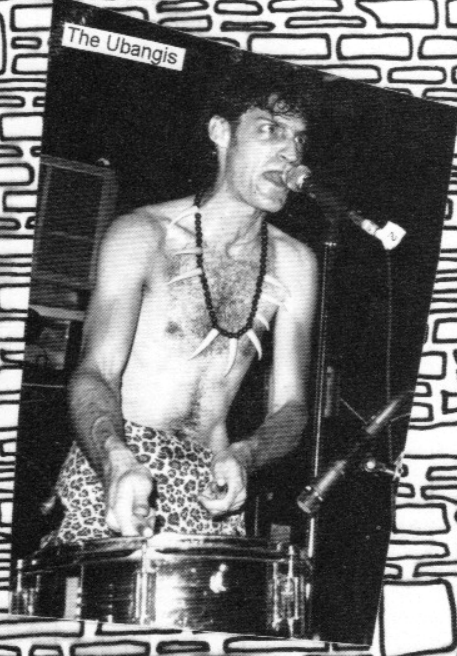
Scott and Ken of The Hate Bombs

Brian of The Ubangis

work sets them apart from a lot of intro groups, and they have some fine records out on Estrus. They've since added a Farfisa to round out their sound, and I for one can't wait to hear that! Another nice buncha chaps too, catch them live at a show near you soon, they seem to be gigging a lot these days! Now if I can only talk them into doing some of that great soundtrack from "Faster Pussycat ..." ..

I went out to get some air and ran into Rick from S.C.O.T.S.. and Tommy from The Royal Pendletons and had the fortune to hear Rick tell Tommy some funny Doug Clark and the Hot Nuts stories, these guys are legend around here! Mike from the Pendletons came up, and as Rick was telling us where Doug lives in Chapel Hill, Mike ran off to reconnoiter a car to find the Clark pad ... Meanwhile, The Woggles were about to crank it up, so I ran back inside to catch Manfred and the boys version of a R&B Revival ...

The crowd really loves these guys, all the touring has paid off, and they ran through a set of crowd pleasers like "I Got Your Number", "I'm Gonna Make You Mine", "Abba", and of course, "Jezebel", with Manfred climbing on the P.A. stack, jumping offstage to sing to the ladies, and at one point falling into the drum set and then ricocheting backwards into the monitors. The Woggles always put on a wild set, there are very few bands who work as hard or have as much fun onstage as these cats do! The famous "B.B.Q. Baptism" was too funny, and their were more then a few people queing up to get "bathed in the sauce" ... Another great show by The Woggles, they never cease to amaze me with their antics and their determination to play at any cost. They've had so many members in this band that they've installed revolving doors at their practice spot, but somehow they seem to get stronger with each new incarnation. This band is one of the Souths best kept secrets, and they definately deserve a lot more attention than they get. As always their shows are unforgettable, catch them when they pull into your town!

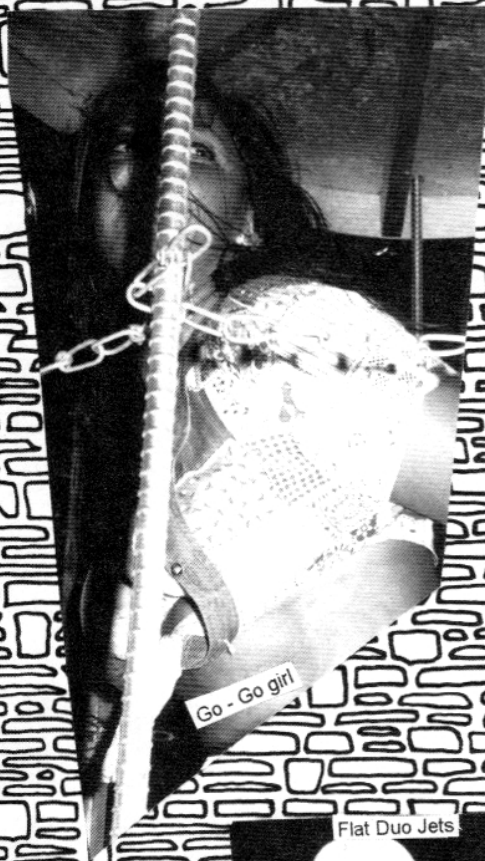




Man or Astroman had a tough act to follow after The Woggles, but they pulled it off, and the crowd went nuts over the backdrop loops of B movie Sci Fi footage and industrial film clips. Man Or Astroman unsurprisingly will be the next band to "make it" from this scene, and like S.C.O.T.S., are another band who the big boys couldn't ruin if they tried. They're just too unique and they are pretty well known in the states and overseas by now. New guitarist Jason adds to their sound, I've seen these guys a buncha times, and they get better and better! But you probably already knew that! They were a fitting end to a great weekend of great bands and a lot of great people. I can only imagine how big next years Sleazefest will be as the word gets out about how much fun this years show was. A video and c.d./p. will be out in the future, so keep your eyes peeled for that ... And check out the video/c.d./p. of the '94 Sleazefest too, as I said earlier in this article. It's a keeper and then some! As we said our goodbyes (it took about two hours!), the poor bartenders were practically shoving us out the door. We had so much fun that we were sad it was all over, and we promised to be back next year. We passed on the after show party, I was beat from running around trying to do interviews and catch every band onstage for three nights. Back to the room and into a soft bed we went

As we pulled out the next morning, we talked about all the crazy stuff we witnessed over the Sleazefest weekend - Mananger Dave with the German helmet on, running around acting as crazy as anyone down front, screaming at the top of his lungs as the bands played, etc Every afternoon we saw him he was nursing a wicked hangover from the previous night! Another hilarious sight was seeing Mary of S.C.O.T.S. chasing a drunk guy down the street as he was racing cars ... NAKED!!!!!! She succeeded in getting him to put his clothes back on just before the boys in blue arrived, and there's a guy out there who owes her a lot seeing as spending the night in jail would've sucked royally, needless to say ... Seeing Paige verbally accost some drunk panhandlers after they asked her for some money, the young kid with the mohawk who danced to every band that played all weekend, running into Devlin (Bad Trip #2 cover artist) and the Athens crew, all these come to mind in retrospect as the fun seemed to be neverending. Hanging out on the roof of the club until we were told to get down 'cause the roof was about to cave in was pretty crazy in hindsight, as well as King Louie's "Dance Party" at an aftershow soire. Dexter chasing Paige around and her getting up in the go-go cage was a sight to see, as well as the stripper who downed a 5th of Vodka a night and took over the stage (nearly causing a girlfriend or two as she pushed all the other girls off). No, she didn't take her clothes off, almost on one occasion, but they quickly shuttled her offstage. Damn! Eating pizza with Matt Pendelton and drinking beer with Patrick of The Woggles, seeing Sam Leja (who did the great cover of this issue!), and Sam of Movies Worth Seeing in Atlanta (the best video store ever!), meeting the Chapel Hill contingent - Rick Miller, Craig, Dave, and the Texas contingent - Roger, The

Sons Of Hercules, it was all too much, and a weekend we won't forget any time soon. I can't wait 'til next years Sleazefest!



Go - Go girl



Eddie



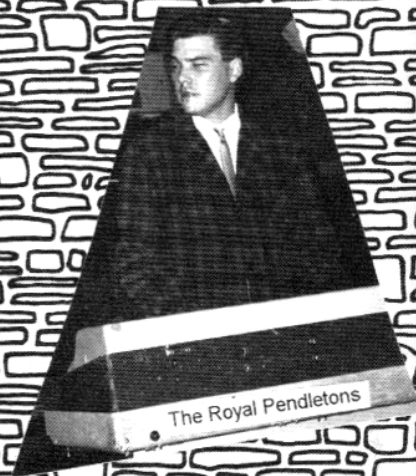
The Woggles



Flat Duo Jets



Buzz Woggle



The Royal Pendletons



Speedway



To fully appreciate Sleazefest and all the great and diverse music south of the Mason / Dixon line, you should write to the following addresses.

No Place Like Home Productions (for Sleazefest 1 video and double vinyl or c.d.) - NPLHP, P.O. Box 464, Chapel Hill, N.C. 27514

Southern Culture On The Skids, P.O. Box 775, Chapel Hill, N.C. 27514

Telstar (for S.C.O.T.S. vinyl, Woggles vinyl), P.O. Box 1123, Hoboken, N.J. 07030

Estrus (for Impala, Woggles, Man Or Astroman?, and other stuff) P.O. Box 2125, Bellingham, Wa. 98227

The Royal Pendletons (for great new single!) Goner Records, P.O. Box 40566, Memphis, Tenn. 38174 - 0566

Speedway (for cool new single) Shapely Mind, 3010 Hennepin Ave. S. #165, Minneapolis, Mn. 55408

Flat Duo Jets (a coupla killer l.p.'s!) Norton Records, Box 646, Cooper Station, New York, N.Y. 10003

Black Top Rockets (GREAT rockabilly single!) Rock - A - Billy Records, P.O. Box 140392, Edgewater, Co. 80214

Ubangis (cool single) Get Hip P.O. Box 666, Canonsburg, Pa. 15317

The Sons of Hercules (L.P.'s, singles) Unclean Records, P.O. Box 49737, Austin, Tx. 78765

The Hate Bombs (2 great Florida Garage Singles and other cool stuff!) 1430 Lake Highland Dr., Orlando, Fla. 32803

The Amazing Dolores c/o Upstart, P.O. Box 44-1418, West Somerville, Ma. 02144

Nine Pound Hammer c/o Crypt, P.O. Box 140528, Staten Island, N.Y., 10314-0528

Family Dollar Pharaohs (vinyl!) 405 E. Main St., Carrboro, N.C. 27510

Dionysus (for upcoming Speedway vinyl) P.O. Box 1975, Burbank, Ca. 91507

Screaming Apple (for upcoming Hate Bombs vinyl) Dustemichstr. 14, 50939 Koln, Germany



This article is dedicated to the memory of Eddie Singletary, who passed away recently. He will be missed by all of those whose life he touched ...

FAST FUCKED FILTHY & FURIOUS

THE HUMPERS

LIVE FOREVER OR DIE TRYING

THE NEW RECORD ON EPITAPH!

PLASTIC FANTASTIC

The Nines - "My Soul For You" / "Gonna Get A Ring" (Clamarama)

As evidenced on the first Nines single, this Boston band has more hooks than a bait shop. And can they rock? Oh, yeah, and then some. Driving guitar and drums, great vocals, melody AND balls! If The Flamin' Groovies were from Boston, they'd probably sound like the B side - guitar driven pop, this is a radio gem. The A side is more than catchy too, Mortals style guitar (but quicker), with the melodicism of the B side. Excellent, I'm gonna have to catch up with these guys for an interview soon!

P.O. Box 422, Allston, Ma. 02134

The Humpers - "Sarcasmatron" / "My Game" (1+2)

Having been ignorant of this well known punk band in the past, it was nice to get this and find out what the fuss was / is all about. This is punk the way it was meant to be. Remember when punk had the edge and the twisted melodicism it had back in '77? Today most punk bands have the edge without the songwriting, it's closer to pure noise, or it's totally at the other end of the spectrum - too cutesy and accessible. Well, The Humpers know what punk should sound and feel like, and they do it right! If you're tired of all the "new" punk bands they're trying to shove down your throat, try these guys instead. I don't think you'll be sorry!

Get Hip Distribution, P.O. Box 666, Canonsburg, Pa. 15317

The X - Rays - "Bellingham" / "Trashed Out" (Get Hip)

Yow! This sucka will take yer head off! Powerful as all get out, excellent "shitty sound", punkier than punk, and a record that'll scare your neighbors! This sounds like Billy Childish in a REAL pissed off mood! Everything is spit out on this, drums, bass, guitar, vocals, man, I'd love to tie all those commies up over at MRR and play this in their face FULL BLAST!!!! Then those bozo's would know what real punk is!!!! Oh, and these songs are real catchy too Yeah!

Get Hip address above

The Kwyet Kings - "Somebody Like You" / "Still Searching" (1+2)

Whoa! These guys (and The Kliek from The Netherlands) are two of the best '60's garage punkers around these days, and I wonder if the folks in Scandinavia realize just how lucky they are to have these crazies around? Great cheesy organ, drums you can dance too (The Frug, Boogaloo, The Swim, Pony, Jerk, etc.), excellent vocals, songwriting, guitar with a 60's flair, this is just plain excellent! If you, like me, wish it was '65 again instead of '95, you'll wanna grab this. And if you don't care what year it is and you wanna know where it's *really* at, you'll wanna get this too! Yeeha!!!!

Get Hip Distribution address above

Fifi and the Mach 3 - "1976" / "Land Of A Thousand Punk Dances" (1+2)

Jeff Dahl joins Fifi and the boys on the A side, which doesn't thrill me (except for the excellent bass line!), but the B side is just what you'd expect, a sped up version of the classic "Land Of A Thousand Dances". It's hard to pull stuff like this off, but these guys do! Cool!

1+2 see Get Hip Address

V/A - "Shut Your Face Vol. 1" (No Lie)

This is a nice change of pace, punk bands doing punky instrumentals?!?!? On this cool 45 e.p., you get Sugar Shack, The Cryin' Out Louds, Motards, and a band I'm really diggin', Jesus Christ Superfly. All 4 tunes are cool, and as I said, it's a breath of fresh air to hear punk bands like this do instrumentals. Austin has a ton of great bands, what's up with that? Hear four of the best on this e.p., and The Cryin' Out Louds win "Best Band Name Award" of the month. Tim Kerr's name's all over this, so you know you're getting quality too!

No Lie Music, 2118 Guadalupe, #216, Austin, Tx. 78705

The Hellbenders - 3 song 45 e.p. (Neurotic Bop)

Excellent spaghetti western instros by The Hellbenders on this 45, you get the tunes "Have A Good Funeral My Friend", "Rattledance", and "The Last Gunman Left Standing". This is really good stuff, pick it up!

Neurotic Bop P.O. Box 1009, Royal Oak, Mi. 48068

The Dropouts - "The Primitive R&B Sound Of ..." (Unclean)

Fans of early Yardbirds, The Pretty Things, or any of the originators these guys copped from, will really dig this! "Bye - Bye Baby" sounds like The Rock and Roll Trio with a raspy throated maniac at the mike. "Bad Luck Cat" sounds a bit more rockabilly, Carl Perkins in a REAL pissed off mood springs to mind, this is a great 45! Texas has so many good bands these days it's ridiculous! But then again, I guess they always have ...

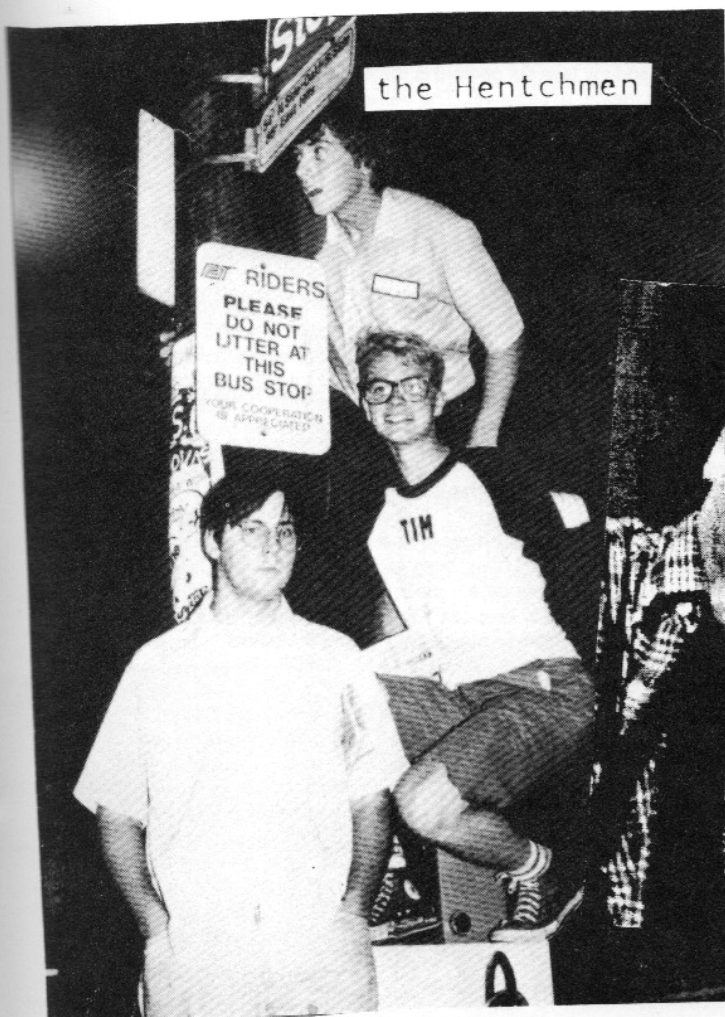
Unclean, P.O. Box 49737, Austin, TX. 78765

Inhalants - "Kill You" / "Automatic Pilot" (Unclean)

Nice lo - fi punk outing for the Inhalants, cool mean chick vox on the A side, and the B side has cool fuzzy guitar. Bet this trio could beat up the guys in Green Day with one hand tied behind their backs! Yeeha!

Unclean see above address





Lunkheads - "Gore, Gore - A - Go! Go!" 45 e.p. (1+2)

There's some really good bands trickling out of The U.K. these days, and thanks to the 1+2 label, Hangman, Imperial, and others, we're finally getting to hear them. These guys remind me of The Hentchmen or The Drags stylistically, but that's just a ballpark, you gotta hear this for yourself! This is '60's style rock 'n' roll when it was fueled by amphetamines and beer versus pot and idealism. Along with The Mystreated, King Normals, The Kaisers, and a few others, The Lunkheads are keeping real rock 'n' roll alive in the U.K.! Buy this e.p.!

Get Hip Distribution address above

The Smugglers - "Whiplash" / "Death Of A Romantic" (1+2)

Live recording with great sound and it's the usual Smugglers craziness; hard driving and pure fun! "Whiplash" is a "dance" song (as in do the "Whiplash!"), and the B side is a melodic and very punky number by the boys from North of the Border. Great cover featuring the guys from "I Spy", and liner notes (boy, aren't these becoming a rarity these days!) along with colored vinyl (on all the 1+2 45's) make this fun as hell! These guys are great live too, check 'em out!

Get Hip Distribution address above

The Hentchmen - "My Catalina" 3 song e.p. (Get Hip)

The Hentchmen are one of the closet modern day bands that resemble the teen garage bands of the mid - '60's. I still can't believe we were fortunate enough to see them play live, and meet them, here in Atlanta awhile back. And my impression was of a bunch of fun lovin' kids full of youthful exuberance and wit. Like fellow Midwesterners Fortune and Maltese, The Navarones, and others, they have all the right influences, the right songwriting abilities, and the right attitude. And it's all spelled F - U - N! They've had a slew of cool 45's released and a fine l.p. on Norton, and the best thing is, you always know what you get from these guys. Quality teen retarded rock 'n' roll the way it used to be, today! Of course this is a must buy ... Get Hip see above address

Date Bait - "Wild Woman" / "Head In The Shed" (Get Hip)

Horror punk from D.C.?!?!? Yeah, and then some! Brian D. Horrorwitz's screamin' meemees vocals on the A side are a gas, and the B side sounds closer to what Alice Cooper wanted to do solo than he actually did! Bet these guys scared the shit outta everybody in D.C. back in the days when they used to haunt the club scene there. Excellent guitar work on the B side too!

Get Hip P.O. Box 666, Canonsburg, Pa. 15317

V/A - A - Bones / Mystic Eyes split 45 (Get Hip)

The A bones tackle one of my fave '60's songs "She Said Yeah" on the A side, and they do a great job of it! The very underrated Mystic Eyes do "I Would Marry You Today" on the flip, and it's a great pop song, written by none other than Sonny Bono (who's mug graces the cover)! Nice 12 string and slightly twisted vox make this fun! Grab this one '60's buffs!

Get Hip see above address

New Salem Witch Hunters - "New Curves In School" / "Dead Man's Girl" (Get Hip)

"New Curves In School" is a great '60's style pop song that's destined to be a classic. "Dead Man's Girl" sounds like the best song Boyce and Hart ever wrote, with some wicked playing (especially the bass on the rave ups), who are these guys?!?!?!? This is a fuckin' great 45. excellent songwriting and playing throughout. And the vocals are cool as hell too, the singer even resembles Roky in the photo on the back sleeve! This is a must buy if you like good pop / rock '60's stuff like I do! Yeah!

Get Hip see address above

The Stepford Husbands - "We've Come A Long Way" / "Come And Take A Ride In My Boat" (Get Hip)

The B side is one of my fave bubblegum songs of all time (laugh if you want bub, but this is a great song!), and these guys do it justice! The A side is an original that reminds me of the great bands of the '60's like The Remains or The Electric Prunes, The Seeds, etc.! These guys rock! Blair Buscareno (Hi Blair!) lent them his Acetone organ, and man this 45 rocks! You must own this 45! "We've Come A Long Way" is destined to be a classic!!!!!! Get Hip see above address!!!!!!

The Humpers - live 45 e.p. (Dionysus / Epitaph split)

This boot lookin' live 45 shows why The Humpers are one of the best U.S. punk bands ever. Yeah, this rocks, if you dig real punk like it used to be, you'll want this!

Write Epitaph or Dionysus for this one!

The Drags - 3 song 45 e.p. (Empty)

One of the best bands, live and on record, in the U.S. today are the Drags. John Battles says they're unreal live, and I believe him! More lo-fi brilliance in the form of three great songs here; "Anxiety", a great cover of "Flying Saucer Rock And Roll", and "Elongated Man", and they all show The Drags in usual brilliant form. The bassist, who won't tell anyone her name (no names listed on the 45's) rocks hard, and was unfortunately left off of "The Girl Can't Help It" in the last issue. That was a terrible oversight on my part, and if you don't pick up ANY Drags vinyl you see, it'll be a terrible oversight on your part! And I wouldn't shit you on that, my friend

Empty, P.O. Box 12034, Seattle, Wa. 98102

Blacktop Rockets - "I'm A Lover (Not A Fighter)" / "Lovin' Man" (Rock - A - Billy)

Atlanta's best Rockabilly band, the Blacktop Rockets, finally get a 45 out, and it wails in true Southern Rockabilly tradition. "I'm A Lover" is a classic and unforgettable! The flip, "Lovin' Man", sounds like a Sun single, and I know all the 'billy fans out there will want this. I hope these guys get some press, they deserve it, in fact we'll interview them soon, I'm sure. Until then, write off for this 45, you won't regret it! This is the real deal!

Rock - a Billy, P.O. Box 140392, Edgewater, Co. 80214

Baby Steps - "Air On A G - String" / "Scream Savers Theme" (Worrybird)

Boy, does the A side remind me of The Left Banke! Very haunting, and quite different. The B side sounds like an updated bachelor pad intro, either that or soundtrack music to a B horror movie from '62! Excellent songwriting, as all of the artist on Worrybird Dics are. And they're always like Baby Steps, a little "off kilter". But in an intelligent way, always substance over stance, never pretentious or sophomoric. Does that give you any idea what Baby Steps are about? I hope so, you need to hear this!

Worrybird, P.O. Box 95485, Atlanta, Ga. 30347

V/A - The Revelairs / The Journeymen (Hillsdale)

O.k., here's the REAL SURF MUSIC circa '63 compliments of Hillsdale! The Revelairs do "Ridin' High", a sax & reverb staccato guitar classic, and The Journeymen drop in with "Surfer's Blues". This is essential, along with any other Hillsdale release! Where they find these unreleased classics is beyond me, so you better go out and score these limited edition Hillsdale releases! UNREAL!!!!

Hillsdale, P.O. Box 1592, San Fran., Ca.

Clayton Watson and his Silhouettes - "Tall Skinny Annie" e.p. (Hillsdale)

- Vol. 2 e.p. (Hillsdale)

As if the above split 45 wasn't enough, Hillsdale gives us not one, but TWO Clayton Watson e.p.'s! Full of '50's style rock 'n' roll / 'billy, with wailin' sax, hiccupin' vocals, and duck tails! Another 2 essential releases from Hillsdale! Crazy, kitten, crazy!!!!

Hillsdale see above address

The King Normals - "Meanest Girl In Town" e.p. (Hillsdale)

If you like The Kaisers, you'll love The King Normals! Man, Hillsdale is my fave label, as well as releasing the above "classics", they come out with vinyl on great new bands like U.K. Beatsters, The King Normals! Better write 'em and get all these records, NOW!!!! Every tune smokes!!!!!!

Hillsdale see above address

The Hentchmen - "Red Hot Car" 45 e.p. (Hillsdale)

More cheesy organ / Sears guitar / lo-fi fun from The Hentchmen. If you know The Hentchmen already, you want this. If you don't, here's ANOTHER (!) great Hillsdale 45, you *better* buy it!

Hillsdale see above address

Meow - 45 e.p. (Twist Like This)

All femme 3 piece punk / pop from Canada. They don't use distorted guitars, and that along with the girl vox, this gives their Ramones paced numbers a lot of charm unlike what a bunch of stinky guys would do with this kind of punk / pop. And the drummer is a babe! Actually, they all are, love to see

'em live, and my fave cut on here is the Meow "Anthem", kinda like The Monkees theme, or better yet, The Velvet Illusion Theme ("We're The Velvet Illusion"), the best theme song for a band ever. Check out these crazy kittens!

Twist Like This, P.O. Box 540995, Houston, TX. 77254

The Brentwoods - "You Broke My Heart (And I Broke Your Jaw)" / "One Banana Two Banana (Let's Monkey)" (Estrus)

The Female version of The Hentchmen. Two cool lo-fi songs, w/ cheese organ, hey ain't one of these babes in The Trashwomen? Whatever, this is cool, check it out ...

Estrus, P.O. Box 2125, Bellingham, Wa. 98227

V / A - The Lustre Kings / Professor Schmiddy & the Elements (Happy Hour)

2 songs each by 2 more Michigan garage bands, they're comin' outta the woodwork now! 2 cool intros by The Lustre Kings ("Forbidden Planet", "Bottlerocket"), and Prof. Schmiddy & the Elements check in with another coupla intros too ("Shattered", "Outbound"). Like good instrumentals do, these conjure up mental images of cool movie scenes. And that's what separates "wanking off" from "boss tunes". I can't believe how many good bands are around these days, I mean, I know there's a ton of shitty ones, but Jeez, it's gettin' hard to keep up! Get this from Happy Hour, the same label that brings you the bitchin' sounds of Fortune & Maltese!

Happy Hour, 221 n. 1st St., Ann Arbor, Mi. 48104

Jesus Christ Superfly - "Gun" / "I'm Drunk" (Lance Rock)

Really good melodic punk outing from Austin, Texas's Jesus Christ Superfly. "I'm Drunk" coulda been done by The Cowslingers (I refuse to call it punkabilly!) The A side is real memorable, these guys rock! Hey, there's even a black guy in this band! Which reminds me, why aren't there more black guys in real rock 'n' roll bands? Can you name anyone besides Mick from The Gories and this guy from JCSF that rocks and isn't white? Not that it really matters what color your skin is in any instance, it's just *cool as hell* to see blacks and whites rocking out *together* Bo, James, and Chuck are still around, but *damn*, what gives? Oh, well, just a thought, check this single out for cool punk rock, and see 'em live!

Lance Rock 1223 College Dr., Nanaimo B.C., Canada V9R 5Z5

1313 Mockingbird Lane - "Devil's Weed" / "Tamala" (Screaming Apple)

Fuzztones sounding A side with great organ and funny lyrics. The B side is great too, man their are too many bands out these days, and some of them are actually worth a damn! These guys (and a gal) have been around for awhile, and I have to raise a glass to 'em for sticking to their '60's garage punk guns for so long! How they've been ignored so long is beyond me, I wish they'd tour, but most booking agents have about as much of a clue as a pile of dog shit, and even less brains. Thank God we have European labels with taste, who put modern garage rock bands vinyl out, and we all owe them a big "thank you". Buy this single and catch these guys live if'n you get the chance. I've been promising to interview these guys for awhile, and it's coming soon. Until then, like I said, buy this and any other 1313 Mockingbird Lane single you see. I'll be in touch guys!

Screaming Apple Dustemichstr. 14, Koln, Germany



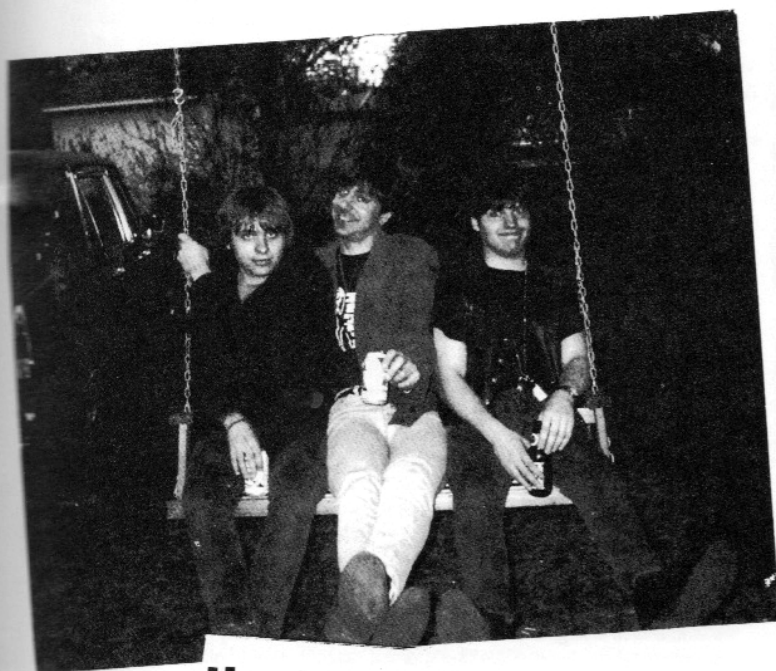
V/A - "Lord Hunt And His Missing Finks vs. The Bomboras" (Screaming Apple)

Four smokin' tunes by two smokin' bands, this is a cool 45, and "Dragstrip Tease" with it's cheesy organ and snotty '60's punk vocals is my fave. The other three tunes are instro's, and there's not a clunker in the lot. Another must own from Screaming Apple. How do they manage to put out so many cool singles? Beats me, I'm just glad they do!

Screaming Apple see above address

Evil Eyes - "Guilty" / "You Burn Me Up And Down" (Screaming Apple)

Awhile back Mike Stax was telling me 'bout the new group he was in, Evil Eyes. I was anxious to hear the new single when it came out, and I was excited when it came in the mail. All I can say is it was worth the wait! "Guilty" is a fine original, real drivin' and punky without being overbearing and sophomoric (like most punk). And, of course, these guys have great '60's influences as evidenced by the cover of (one of my all time fave bands) We The People's classic '60's anthem "You Burn Me Up And Down". They do the song justice, and it almost sounds like The Yardbirds doing it! Trust me, not only is this song difficult to play, it's hard as hell to get the right feel, you CAN'T do this song wimpy and pull it off! I think Tommy Talton would be proud if he heard his song done by Evil Eyes, and it makes me proud that



the insomniacs

someone else realizes what a great band this was. Now all we have to do is wait 'til the Evil Eyes full length comes out, if this is any indication of what it's gonna sound like, it's gonna RULE!!!!

Screaming Apple see above address

Blacktop - "Here I Am" / "Searchin" (Au - Go - Go)

Mick (Gories) and Darin ('68 Comeback) have a new thang called Blacktop, and it's a Mutha! I've always loved Mick's vocals, and Darin's playing is less noise and more musical here to good effect. But only these two nuts would do a Beefheart and a Lieber and Stoller song back to back!

Blacktop P.O. Box 140021, Dallas, TX. 75214

The Hypnomen - "The Urge" / "Crime Wave" (Demolition Derby)

This sounds like a Flat Duo Jets instrumental 45 on a large dose of L.S.D.! With tremolo on 10 and no hint of bass on "The Urge", this is wild, wild, wild! "Crime Wave" is a classic surf tune, excellent drums, wet reverb, and psychotic lead guitar! An almost Peter Gunn 2nd guitar line lays the foundation for this great tune, This is another Scandinavian band we hope we'll hear more of! Soon!

Demolition Derby, Tervuorsteeweg 1H - 1820 Perk - Belgium (send IRC for reply)

The Hekawis - "Scalp Surfin" e.p. (Telstar)

Australia's wildest instro band, The Hekawis are back with this 4 song e.p. full of sax and madness ("The Sadist"), surf tunes ("Scalp Surfin"), retarded drinkin' songs ("Pork Chop Beer Slop"), and another cover ("Rumble"). All recorded live, all fun, and all the right ingredients - y'know the spiel by now, cheesy organ, sax, etc., etc. ... Now you can buy these guys at a non import price, whatcha waitin' for?

Telstar, P.O. Box 1123, Hoboken, N.J. 07030

The Invisible Men - 4 song e.p. (Estrus)

This sounds like a bunch of kids trying to play Chuck Berry styled R&B, much like the teen garage bands of old. As evidenced in "This Town", they hate hippies too, so I am endeared to these guys for their rockin' style and good sense too. This is retarded the way rock 'n' roll was meant to be ...

Estrus P.O. Box 2125, Bellingham, Wa. 98227

The Mummies - "Get Late" (Estrus)

Great pic sleeve on this one! "Introduction", the A side, was recorded in Westline State Prison, and I'm sure the inmates wanted to stay in prison after hearing it! With crazies like The Mummies running around free, I'm sure they feel safer inside! Yow! "High Heel Sneakers" is done Mummies style, so you know what yer gettin' here - all killer, no filler! But then again, I dig The Mummies. Cool!

Estrus see above address

The Surf Trio - "Hang Ten" / "Mile Zero" (Blood Red)

Booby Fuller goes punk! "Hang Ten" is a cool pop / punk surf song (not an instro), and "Mile Zero" is an instro that would sound good along with some vintage Bruce Brown '60's surfing footage. Excellent melody and playing, I can't wait to hear The Surf Trio's full length!

Blood Red, 2134 N.E. 25th, Portland, Or. 97212

The Navarones - "Buzz Job" / "Lookin' For My Baby" (Schoolkids)

What a band! the B side is a great R&B ballad, and the A side is a ravin' stomper in usual Navarones fashion, and great soulful vocals (both sides, actually). We'll catch up with these guys soon, catch this 45 and the one on Happy Hour too, you'll wig!

Schoolkids, 523 E. Liberty, Ann Arbor, Mi. 48104

The Insomniacs - "Sylvia Gray" / "Feel, Feel, Feel" / "Gaby" (Outer Limits)

"Sylvia Gray" is a GREAT Brit psych / pop tune, man this is gonna be the number one tune of the ish! We were fortunate enough to see The Insomniacs again recently, and it was to a smallish crowd, as some stupid band like Jon Spencer or someone like that was playing across town. Boy, the general public is pretty stupid, I thought to myself, here we have a band of this caliber right under our noses, and they go unrecognized for the geniuses they are. I'm sure they don't wanna be billed as such, but they really are a great band, one of the best we've got. And with so many bands around, and through their lack of self promotion, they'll probably stay unnoticed. What a shame! But you can get this, and their other great releases and see what I mean (there's a singles collection on Estrus). Unless you'll settle for Jon Spencer ...

Outer Limits, P.O. Box 440321, 12003 Berlin, Germany

The Statics - "Pinball Junkies" e.p. (Estrus)

A cool 10' by The Statics, "Radio Song" is a great tune, it's about gettin' pissed at hearing some stupid song (for the one millionth time) on the radio and going berserk. We can all relate to that! These guys are a lot like The Hentchmen, the Drags, etc., so if you have good taste you'll pick this one up!

Estrus, P.O. Box 2125, Bellingham, Wa. 98227

V / A - "Dickheads" - tribute to Dick Dale (Solamente)

Ten inches, ten bands, ten songs, all by ten good bands. I know I'm biased, but The Woggles choice of the Dick Dale vocal number, "Mr. Peppermint Man" was a stroke of brilliance! after all, how many versions of "Misirlou" do we need? The Daytonas do cover the aforementioned song well, and other highlights are The Quadrajets version of "Mr. Eliminator", Thee Phantom Five's version of "Nite Rider", and The Galaxy Trio's "dual cover", "Misirigila". So while it was inevitable that someone would do a tribute comp to Dick like this, I think he'd be stoked that it was done so well. Bravo!

Solamente, 124 St. Marks Pl. #2, Brooklyn, N.Y. 11217 - 2015

Los Cincos - "Sci - fi" 45 e.p. (Demolition Derby)

These guys are from California, and they ain't no booger eatin' Granola hippies, that's for sure! This is a crazed punky '60's affair ala The Mummies, but a little more "ambitious" songwriting wise. That's no knock on The Mummies, I think they fuckin' rule, I just wanted to give you an idea of what you'll hear on this e.p., and another band that springs to mind is Man Or? w/o the loops. This is a great e.p., I'm gonna have to catch up with these guys! "The Hi - Jinx Ball" is a psychedelic masterpiece sans a lot of stupid effects that most psych music suffers from. This song alone makes this a must, and the rest of this 45 is excellent too! Why aren't these guys on a U.S. label????

Demolition Derby see above address

The Perverts - "For Perverts only" 45 e.p. (Demolition Derby)

If this is for "perverts only" then I'm hanging out at the middle school playground everyday and salivating! This beaut contains the classic tunes (done in the classic style) "You Drive Me Wild" (with it's unbelievable '60's guitar line and rave up!), "Day Breaks At Dawn" (The Backgrounds classic!), and "I Wanna Come Back", the unreal "freakout" song featured on Pebbles. If these guys ever decide to write some originals, and they're half as good as these covers, they're gonna set the world on fire! Great band, great (and I mean fucking GREAT!) e.p.!!!!!! Fuzz forever!!!!!!

Demolition Derby see above address

The Tiki Tones - "Songs For Rum Drinkers" 45 e.p. (Dionysus)

Yeah, I *thought* I was getting sick of instrumental music ... Captain Morgan Rum sponsored (?), this soundtrack to become a rummy by even includes a recipe for a stiff looking drink called a "Zombie 2000"! There are quite a few good instro bands out these days, and The Tiki Tones are right up there at the top of the list along side The Volcanoes, Satan's Pilgrims, Man or Astroman?, The Finks, Jackie and the Cedrics, Los Straightjackets, The Impalas, etc., etc., when it comes to keeping instrumental music fun and vital. All four songs on these are great, and the Farfisa organ give it a cooler then cool sound. Like a modern day Premier or Crown "knock off" I.p., this is a must buy! Luau music never sounded better

Dionysus P.O. Box 1975, Burbank, Ca. 91507

The Dukes - 4 song e.p. (Larsen)

The Dukes are a great R&B / Beat / psych / pop band from Germany. Apparently this is a few years old, but man it cooks! All four songs wail, I wonder if these cats are still around? Two great originals as well as two great covers of "Daddy Died On Saturday" and "Hallucinations". Cool!

Larsen 116 rue du Croy 73230, St. Alban, Leye France

**Larry and the Lefthanded - "Ala Peraanny" / "In Space, In Earth" (osku)
- "From 0 - 20 degrees to 40 - 116 degrees and
back with ... " (Trashcan)**

The first single listed is Larry and the boys and some cat called M.A.N., a weird guy from their native Finland. Over a Man Or? / Shadows style instro he's going off in Finnish about something?!?!? I wish I knew the lingo, cuz he's ravin' about something! Very Sci - fi instros on this 45, and the second 45 listed is a four song cheese organ / garage punk platter that is lo - fi at it's weirdest! you should really check these guys out, they're very interesting to say the least!

can't read Osku Records address, but here's Trashcan's - Makasiinikuja 5, 61800 Kauhajoki, Finland

Mystic Eyes - "The Whole World Is Watching" (Get Hip)

Talk about genius songwriting, chief songwriter Bernie Kugel writes 60's pop garage songs that'll make you speechless and stand in awe! Eric Lubstorf's ringing 12 string gives the whole thing a Byrds feel, and oddly enough, an Electric Prunes - sans - the - effects sound. Or is that The Shadows Of Knight? The Standells? This I.p. is gonna go down as a classic, just like the above groups vinyl, with '60's garageniks everywhere! I know one thing, now that I've finally heard this fantastic band, I'm going out tomorrow and buying anything else they've put out! Get out those Beatle Boots boys, this one's a killer!

Get Hip, P.O. Box 666, Canonsburg, Pa. 15317

The Pop Rivets - "Fun In The U.K." (Get Hip)

This Billy Childish's punk band, ca. '77. While this is as punk as anything in the U.K. in '77, it also shows Billy's '60's roots in spots. One things for sure, these guys were tight! And a lot more varied, style - wise, than some of their contemporaries. But this is as manic and crazed as any other '77 Brit Punk group, how'd they stay undiscovered? Beats me, but now we can hear 'em, and if you like real punk music, with some real rockin' thrown in, this is for you! I dig it, needless to say!

Get Hip see above address

The Surf Trio - "Curse Of The Surf Trio" (Pin Up)

Boy does this make me long for the days of Lance Carson models, Keds, Slipcheck, Bing Surf Team T - shirts, and summer days with nothin' to do but SURF!!!! Yes kids, there was a time when surfing was just like music *used* to be, movies, T. V., cars, women, clothes, magazines, musical equipment, hell, EVERYTHING was made for teens, and it all had something that, for me today's world lacks. Style, style, STYLE!!!! The Surf Trio's "Curse Of ...", rockets you back to '64, feet planted firmly on the nose, salt water spraying your face, and propels you and your 9'6" Gordie across that glassy, peeling wave all the way to the shorebreak! It's called SURF MUSIC bub, and it's rarely done better than this. Now where did I put that Waxmate????

Pin Up, Bismarckstr 23, 33615 Bielefeld, Germany

The Cryin' Out Louds - "the Cryin' Out Louds" (No Lie)

This is brain rippin', amphetamine fueled R&B ala The Pretty Things, early Yardbirds, with a crazed vocalist and superb manic playin' by The Cryin' Out Louds. Man this'll make you wanna bounce off the walls, and go berserk! If this keeps up, I'm movin' to Austin!!!! Buy this!!!!!!

No Lie, 2118 Guadalupe #216, Austin, TX. 78705

V/A - "1st Annual Texas Speed Trials" (No Lie)

You got yer Garage Shock. You got yer Sleazefest. And now you got the "Texas Speed Trials", and this vinyl of live action by infamous Texas bands like The Cryin' Out Louds, The Rip - Offs, The Motards, Lord High Fixers, The Inhalants, and The Satans. There's been an infusion of punky R&B and a whole lotta energy in Texas lately, judging by this crazy I.p. ... I'm tellin' ya, something's going on down there, and it sounds mighty good to me, not a weak band in the lot here! While other bands worry about being politically incorrect, these bands wanna make you dance AND they'll rip yer head off too! And these are the kind of bands you can never get enough of.

Recommended if you're brave (and smart) enough ...

No Lie see above address



Spider Babies - "All Fucked Up" (Screaming Apple)

Screaming Apple puts out some of the best garage groups on the planet, and here's an l.p. by one of our faves, Oregon's Spider Babies. The sound, playing, and songs on this beaut are ALL GREAT!!!! "Run, Run, Run" is a monster tune, my personal fave on the l.p., and other songs like; "Hey Baby", "The Stalker", "I Gotta Go", DAMN, every song on here are fuckin' fantastic!!!! This is an essential l.p. if you want to own a classic album with 14 SCREAMIN', MEAN, SONIC, BASEMENT BLASTIN', REAL ROCK 'N' ROLL SONGS!!!! GET IT NOW!!!!

Screamin Apple, Dustemichstr 14, 50939 Koln, Germany

The Kwyet Kings - "Cherry Pie" (Screaming Apple)

I work with this guitar player type guy who's really into the "blues", y'know, the type of guy who thinks Clapton is God. He found out I played guitar somehow, and he asked me what kind of guitar I had. I told him a '66 Jazzmaster, and he was impressed I guess. When I told him I wanted a Rickenbacker, he got this look on his face like he just stepped in shit and said; "Yeah, I guess they're o.k., but you can't really play *lead* on them ...". What the hell does that have to do with the new Kwyet Kings l.p. you ask? It's one thing that people like my co - worker / "guitarist" type guy will never understand. It's not what you play, it's how you play it! I'm impressed more by songwriting, - not flash, sound - not flurries of notes, and feel - not speed. The Kwyet Kings, once again, have given us an l.p. chock full of catchy pop / garage tunes - tunes that stay with you and will have you playing this l.p. over and over. Every song on here could be played on the radio (if radio was worth a Damn!). Where this l.p. has a little less "grit" than earlier Kwyet King offerings, it more than makes up for it songwriting skill. Like The Byrds? The Optic Nerve? Folk / Rock in general? You'll LOVE this! And guess what? They play *Rickenbackers* ...

The Pack - "Pack" (Incognito)

Rudi Titler (thanks Rudi!!!!) of the hilarious "Titler" 'zine sent me this great l.p. (and video) of Germany's wildest '70's punk band, The Pack! All I can say is, why haven't we ever heard this monster of a band before?!?!?! Crazy doesn't even begin to do them justice, and it's a good thing they had a band to get their aggressions out, as their past illustrates. Jorg Evers started the band, after stints in Embryo and Sameti. He found Daniel to play drums who left his Uncle's home after attacking him with a fishing hook (!?). He then fled to the Foreign Legion where a gay Lieutenant's advances led to an attempt on his life by Daniel. After a discharge he started his own business, pimping!!!! He had to give that up because of Epilepsy. The bassist, Gerard, left home after his moonshinin' Father tried to put the blame on him for a man's death who drank too much of the families homebrew!!!! He was gonna roll over on his own son!!! At a festival where Rudi was playing, they met when Rudi caught Gerard trying to steal his guitar! So the three started The Pack, and just like their collective illustrious past, the end result was total mayhem and some REAL punk music!!!! I urge you to write Rotz records an obtain this l.p.!!!! You thought The Pistols were mean? This makes Rotten and crew look like a buncha *Girl Scouts*

Rotz Records, 17 N. Elizabeth St., Chicago, ILL. 60607 - 1911

Southern Culture On The Skids - "Dirt Track Date" (Telstar)

Forget the c.d. on Geffen, Telstar has the vinyl on this great new l.p. by S.C.O.T.S.!!!! Full of trash, R.C. Cola's, pork rinds, and Moon Pies, this is a must own! The l.p. opens with a Tony Joe White ("Polk Salad Annie") soundin' ditty called "Voodoo Cadillac", goes into the heavy radio rotatin' "Soul City", and continues with great tunes like; "Firefly", "8 Piece Box", "Camel Walk", and a whole lot more of trailer park - type anthems to show the world what The South is *really* like! This l.p. has a "country funk" feel to it, not country like that dork Hank Jr., or funk like those jerks The Chili Peppers, it's Tony Joe White / Carl Perkins / Chicken' Pluckin' / Saturday Night Drunken Oval Track / Shit Kickin' FUNK, and S.C.O.T.S. do it better than anyone! And it's on vinyl, courtesy of Telstar. Who'd think that this trio would get the recognition that they damn well deserve? All we can say around these parts is; IT'S ABOUT FREAKIN' TIME!!!!!!!!!!!!!!!!!!!!

Telstar, P.O. Box 1123, Hoboken, N.J. 07030

V/A - "Sleazefest!" (Sleazy Spoon)

This 11 band, 19 song, double l.p. comes with an accompanying video, and they are both a must own! This is the '94 Sleazefest live l.p., with the '95 version comin' next year. This is almost as good as being there! You get live songs by Hasil Adkins, S.C.O.T.S., The Subsonics, The Woggles, The Bassholes, Dexter (Flat Duo Jets), The Strychnines, and more on this little slice of real rock 'n' roll from south of the Mason / Dixon line. And it's a vinyl killer! This is gonna go fast, so get your order in, and the great video too, and

you'll see what you missed. We didn't make Sleazefest '94, and after this I'm really sorry we did! Of course we made it for '95, as you'll see elsewhere in this issue. And I know one thing, we'll be there for as many as they have from now on!!!! Get this now, or get left out! Excellent, excellent, excellent!!!!

NPLHP, P.O. Box 464, Chapel Hill, N.C. 27514



SOUTHERN CULTURE ON THE SKIDS

The Tiki Men - "12 Dusty Diamonds" (Hillsdale)

I can't believe all the good vinyl we've gotten for this issue. I'm running out of compliments! I've raved about The Tiki Men in previous issues, this intro band has an edge to their sound, always lo - fi, always enjoyable! And they write really interesting (as well as rockin'!) tunes! With the classic set up, 2 guitars, bass, drums, they're never boring, and you can tell why, they've been influenced by the best, as evidenced by their great taste in covers. They do "Fireball" (!!!!!), "Have Guitar ...", and "Milkshakes", and they sound great sandwiched in between The Tiki Men's fine, fine, fine originals! Another great l.p. from Hillsdale, the best new label around!!!! Get this one!!!! Hillsdale, P.O. Box 641592, San Francisco, Ca. 94164

The Fall - outs - "The Fall - outs" (Super Electro)

Look, some of my friends love The Fall - outs, some of them are so - so on 'em, and some of them have never heard 'em. What I can't figure out is how some people can be so - so on 'em. They are underrated as hell songwriting wise, and they employ all the hooks and skill of the great '60's garage and Brit Invasion Legends. They add the harsh feel (without distortion boxes) and quickness of punk music, past and present. The guitar and vocals are usually a little out of tune, which gives their songs a great teen / basement / "don't give a fuck" attitude. That, and their lack of writing about the same old politically correct shit that most bozo's write about, make them GENIUS in my book! They're just The Fall - outs, plain and simple, take it or leave it. They are the modern equivalent of the "Back To The Grave" bands of the '60's. And why some of my friends aren't absolutely floored by these guys (like I am) is way beyond me! This is a re-release of their '92 self-titled l.p., and those in the know will be happy to hear it's just as wonderful as any of their other consistently great releases. Those of you that haven't had the pleasure yet better get on board. Those of you that are so - so on 'em, are DEAD WRONG! With the sheer volume of bands around today, these guys stand way out, and that alone says a lot! I urge you to grab this c.d., or the vinyl version. These guys absolutely FUCKIN' RULE!!!! Thanks guys, for keepin' the faith

Super Electro, P.O. Box 20401, Seattle, Wa. 98102

Dead Moon - "Nervous Sooner Changes" (Tombstone)

To quote Fred Cole in the opening track "Diamonds In The Rough"; "I'm not ready to be so - so ...", it's never more evident than it is in this semi- psych / Yardbirds styled rocker! And Toody's bass lines are walkin' marvels these days, which compliments Fred's "all the best aspects of REAL rock 'n' roll of the past 40 years" songwriting and guitar playing. A cool highlight is her singing on "I Won't Be The One" (which will endear you to the song, unless you have a heart of stone!), and the manic, twisted, destined to be a classic, "Psychodelic Nightmare" will reaffirm Fred Cole's importance in the history of Garage Rock. I guess Fred and Toody are "The First Couple" in DIY Rock Royalty, and if you don't know about Dead Moon by now, you have my sympathy. But if you don't write to them and buy any of their many great releases, you're outta yer mind. 'Nuff said ...

The Blazers - "East Side Soul" (Rounder)

The liner notes proclaim; "The Blazers are the latest addition to a long lineage of Chicano artists from East L.A. - from Richie Valens in the '50's through Cannibal & the Headhunters and Thee Midnightriders during the heady East Side Sound day of the '60's ...". In other words cumbias + Chuck Berry = ROCK 'N' ROLL!!!!!! These guys are tight, they rock, and they write fine originals. My fave on here is their cover of Jesse Hill's "Ooh - Poo - Pah - Doo", which will make garageniks buy this, and then discover the brilliance of this fine Chicano Rock Band! Excellent!!!! Hey, are they gonna play around here any time soon? Damn right I'll be there!!!!!! Viva Los Blazers!!!!!! Rounder, 1 Camp St., Cambridge, Mass. 02140

Davell Crawford - "Let Them Talk" (Rounder)

19 year old (!) Davell is the Grandson of '50's R&B Legend James "Sugar Boy" Crawford, and this is an homage to New Orleans Music by way of lineage. AS well as having a GREAT set of pipes (listen to "Can't Nobody Do Me Like Jesus" and feel the hair on the back of your neck RISE!!!!), he's an excellent pianist (evidenced on EVERY song) in the long, wonderful tradition of Soul / Gospel, R&B, and Jazz Musics. Instead of calling this "roots" music as most would, I say it should be described thusly; "REAL MUSIC!!!!!!" WOW!!!! While that geek Michael Jackson cavorts around the world playing cheesy pop music, a real talent like Davell Crawford goes unnoticed. Sick world, ain't it? Rounder see above address

Smokey Wilson - "The Real Deal" (Bullseye Blues)

There's two kinds of Blues Music today. You got yer white boy / ex - Lynard Skynard fan / pony tailed / high tech / Clapton worshippin' types, and you have (as this aptly titled release states), "The Real Deal". Smokey was influenced (in person) by some of the greatest; Elmore James, Jimmy Reed, Howlin' Wolf, and many more. He has a vocal approach similar to Wolf, and his blues guitar vocabulary is unparalleled in today's "Yuppie Blues Club" revivals happening in every city 'cross the land. It's like any other form of music, it's real or it ain't! And those ponytail boys who think Clapton is God? They ain't even worthy enough to roll this guys guitar cord up ... Rounder, see above address

V/A - "It Came From Memphis" (Upstart)

This comp is as varied as the musical tradition of the birthplace of rock n' roll is. Make no mistake, Memphis is the true "Mecca", and until you make the pilgrimage, this will enlighten you with everything from Blues - Furry Lewis, Moses Williams, Country Blues - Sid Selvidge, '60's Basement Gods - The Avengers, all the way to Drive Inn Danny and the Psychedelic craziness of "Rocket Ship, Rocket Ship". Throw in Jessie Mae Hemphill's one woman show (guitar while drummin' with her feet) "She Wolf", and Othar Turner's Rising Star Fife and Drum Corps, along with William Eggleston's selection from "Symphony #4", and you see the rich and crazy tradition of Memphis, Tennessee on this must - have comp. This is unreal, as schizo as Memphis D.J. legend Dewey Phillips radio shows were (this comp was inspired by those shows), and just as rockin'! Like I said, this is a must - have, and one of the best comps I've ever heard!

Upstart, P.O. Box 44 - 1418, W. Somerville, Ma. 02144

Los Straightjackets - "the utterly fantastic and totally unbelievable sound of ..." (Upstart)

And where else could Los Straightjackets be from but just down the road from Memphis? I doubt Nashville even understands let alone know about these guys, and rarely does an all instro l.p. hold your interest all the way through like this one does! From the smokin' opening track "Fury", all the way to the closer, "Lynxtail", you get it all in Los Straightjacket's originals, from Link to Chuck, from Morricone to great surf beats. Outstanding is the best way to describe this one! Go, cats, GO!!!! Upstart see above address

Zacherley - "Dead Man's Ball" (Tristique Ltd.)

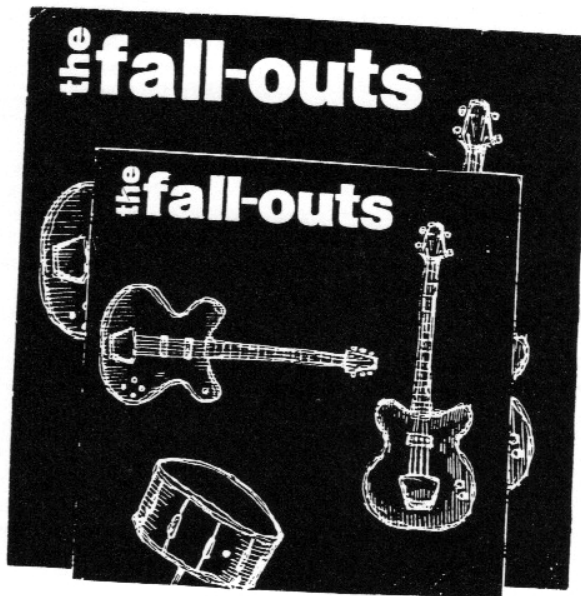
The surprise release of the year (!!!!!) comes courtesy of Michael Gilks, who, upon meeting Zacherley, a childhood idol of his, convinced him to go in the studio and cut some more great Zacherley Madness. I was a little skeptical because of young guys backing him - I was afraid the music wouldn't have that great early Rock 'n' Roll ghoulish appeal of Zacherley's early work. But this skepticism proved ill - founded, and kudos to Michael Gilks for "getting it right", but I shoulda known he would, seeing as anyone who loves Zacherley has MORE than a clue about all things cool. Along with remakes of early tunes like "Dinner With Drac", there's some cool new tunes, as well as radio spots of Zach's from the "old days". The liner notes are good too, did you know Zach hosted a teen dance show in the '60's called "Disc - o - Teen"?!!?!?! Too cool!!!! He apparently loves good '60's music too, as he does a show on Manhattan's 92.3 called "Spirit Of The 60's". Gorehounds all across Transylvania will be drooling for this one as you, I'm sure, are too!!!! Simply Ghoulish!!!! Zach's Back!!!!

Tristique Ltd., P.O. Box 2726, Southampton, N.Y. 11969

Jesus Christ Superfly - "Texas Toast" (No Lie)

This sucka shoulda been called Texas Punk! Standout songs on here for me are "Outta Sight", the hilarious "Alice Cooper", the excellent cover of "Night Time" and the Damned sounding "When You Fall". This is an excellent band, even if MRR likes 'em. Even they're not stupid enough to see how cool JCS truly is!

No Lie, 2118 Guadalupe #216, Austin, TX. 78705



V/A - "Secret Agent S.O.U.N.D.S." (Mai Tai)

To show you how good this really is, all I gotta do is list some of the theme songs and the bands covering them - "Mission Impossible" by Laika & The Cosmonauts, "Goldfinger" by Man Or Astroman?, "James Bond Theme / You Only Live Twice" by Deadbolt, "A Shot In The Dark" by Combustible Edison, and original Spy type - themes by Huevos Rancheros, The Tiki Tones, Los Straightjackets, and more! The Hillbilly Soul Surfers combination of "Hideaway" and "Peter Gunn" is called, you guessed it, "Peter Gunn's Hideaway", and it closes this cooler than cool comp out. All right all you Double Agents, outta my way, I'm gonna listen to this thing again! Mai Tai, 841 W. Collins, Orange, Ca. 92667

The Humpers - "Live Forever Or Die Trying" (Epitaph)

Yeah! Now this is punk rock! I'm comin' in a little late on The Humpers bandwagon, but Damn! I didn't realize all the hype was so well deserved! Yeah, if you like real punk rock, this is for you! I'll bet these guys rip heads

live! This is a mean mutha of a release, if you ain't a pansy boy, you'll dig The Humpers. If you don't, you need help! Alright!!!!

Epitaph, 2798 Sunset Blvd., Los Angeles, Ca. 90026

Jack O' Fire - "Beware The Souless Cool" (1+2)

Great package with The Young Lions "Credo" of which Jack O' Fire are the founders and mouthpiece. All I can say after reading their manifesto is; "RIGHT ON!!!!" To summarize for ya, Music is all about FUN boys and girls, anyone doing it for any other reason usually SUCKS!!!! RIGHTEOUS!!!! So then you check the songs on here, they're some of Jack O' Fire's favorite covers, great stuff like; "Wine, Wine, Wine", "Soul Finger", "Tobacco Road", "Ain't Got You", "Run, Run, Run" (The Who), and eight more great R&B / Rock 'n Soul classics. You gotta love these guys, they're another band of honest Joe's with a ton of credibility and know - how. Can you say Amen? 1+2 distributed by Get Hip

The Vikings - "Go Berserk" (1+2)

We've been tellin' you folks 'bout these guys for a coupla issues, and now you can get this long player at your local record store (if they get stuff from Get Hip). Impressive and rockin' as hell pop / rock / garage punk is what you'll find here, along with a sense of humor, i.e.: their cover of Cheap Trick's "Surrender", cool R&R like Chubby Checker's "The Fly", "Let Her Dance" by The Bobby Fuller 4, "Just Head" by The Nervous Eaters, and more. Those covers will give you an idea of what The Vikings are all about - fun, fast and furious P - O - P! But all those hooks come with a sharp edge! The Vikings write some fantastic originals, and if you can appreciate a band that can write songs AND rock out, these guys'll blow you away!!!! Underrated as hell, the Vikings deserve your attention, as well as the attention of real music fans everywhere! Look for an interview soon ...

1+2 distributed by Get Hip

The Brood - "Hitsville" (Dionysus)

Any band that covers one of my all time faves, (and it takes guts to cover this song) "I Can't Believe", an all time ravin' CLASSIC, deserves hero status in my book! Make that heroine, as these lovely ladies, The Brood are. It's hard enough for us guys to find a cool girl into cool things these days, let alone girls who play in a band as great as The Brood! Like their first two l.p.'s, this is a garage masterpiece in the style of the '60's giants like The Fanatics, and The Brood write originals steeped in that tradition, fun put down type songs full of fuzzy guitar, wailing, snotty vocals, whining cheesy organ, and enough guts to level a city. The Brood are THE ultimate 90's all female group, bar none. And it's a thrill for us to know that great cellar dwellers like these ladies can still be heard in a world where crap infiltrates every medium, non - stop, 24 hours a day, 7 days a week. My only complaint is that they don't tour enough, and if I don't see 'em soon, Paige and I are gonna have to make the trip up to Maine the next time they play. But you know what? It'd be MORE than worth it, and you owe it to yourself as lovers of all things cool to pick this and their first two releases up. I promise you won't regret it, and you don't even have to thank me. These ladies are legendary, find out why! Dionysus, P.O. Box 1975, Burbank, Ca. 91507

V/A - "Tokyo Trashville!" (Au - go - go)

The liner notes state; "This isn't East meets West, so much as a full - on collision!" 11 Japanese bands rock out here, and all are genius. Teengenerate, Jackie and the Cedrics, The 5,6,7,8's, Guitar Wolf, Guinny Vamps, Mad 3, and more, turn in some powerful performances as you probably guessed by the line up. The Great Mongoose's take on "Let's Dance", with it's cruddy sound and crazed vocals and playing, make this worth the price alone! Yeah!

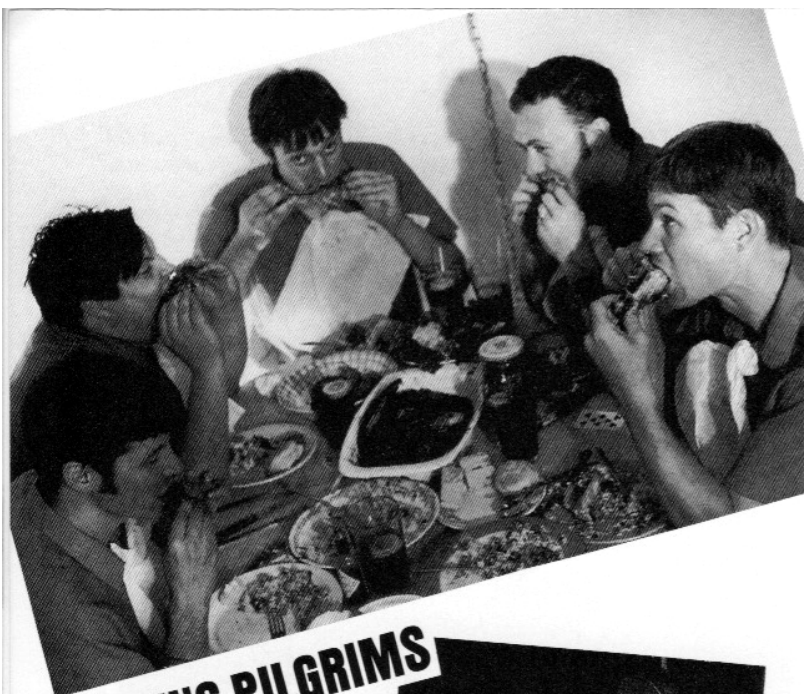
Au - go - go, G.P.O. Box 542d, Melbourne, Vic. Australia



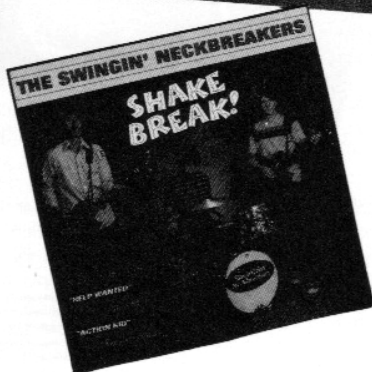
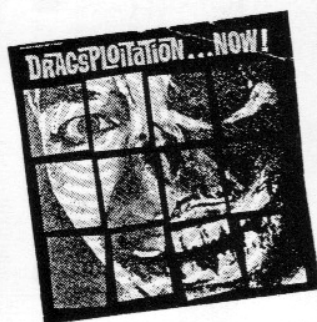
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SATAN'S PILGRIMS



Blacktop - "Up All Night" (Au - go - go)

Like the single I reviewed earlier, this is more of the same twisted Blacktop magic. Twisted, bare bones, raw R&B best describes this disc, and Micks voice never sounded better. With Darin Lin Wood on guitar, Janet Walker on drums, and Alex Cuervo on bass, the chemistry here is magic! Dare I say it? Yeah, what the hell! I like Blacktop better than The Gories AND '68 Comeback! And if you thought those two groups cooked, wait'll you hear Blacktop! Alright guys, this sucker rocks!!!!

Au - go - go see above address

The Swingin' Neckbreakers - "Shake Break!" (Telstar)

I don't know if the opening track, "Wait", has been released as a single, if not, it should!!!! A rockin' rhythm and pop masterpiece that hits you square in the brain and won't get outta yer head describes this incredible tune! "That's The Way My Love Is" is a great cover, as well as their versions of Berry's "I

Wanna Be Your Driver", the Fuller Bros. "Shakedown", and Troup's "The Girl Can't Help It". Originals like "Help Wanted" (great organ!), and the manic "A Thousand Times A Day" are typical great Neckbreaker tunes that'll keep you comin' back for more. The track I love is the cover "You're Gonna Make Me", and the opener "Wait". But then again, all the tracks on this new one from The Swingin' Neckbreakers rock just as much as I knew they would! This is gonna make our top 10. I'm sure!

Telstar, P.O. Box 1123, Hoboken, N.J. 07030

The Drags - "Dragsploitation ... NOW!" (Estrus)

A favorite new band of ours, The Drags show the world how rawer than raw out of their heads, and infectious as a leper colony they can truly be! If you want it smooth and mellow, you better look elsewhere, if you wanna find out what's REALLY goin' on in the sub - strata of pop trash, this is yer ticket! Hopefully we'll be talkin' to them soon, this is one trio of nut cases we wanna find out more about! Pick this up and be prepared for an onslaught of raw fun, Drags style! Yeow!!!!

Estrus, P.O. Box 2125, Bellingham, Wa. 98227

Satan's Pilgrims - "Soul Pilgrim" (Estrus)

Just when you thought intro bands would run outta ideas, along come Satan's Pilgrim's with "Soul Pilgrim". The title track opens it up with cool organ sounds and walking bass, fine drumming, and if you can't dance to this, you're DEAD!!!! More great Surf and Hot Rod tunes abound here, and Dusty Stretch's "Morpheus", and The Ventures "Action Plus" are righteous! "Pilgrim Stomp", "Shit Sandwich" (cool cycle sounds in the intro), and "Plymouth Rock" (all originals) all round out another fine release by Satans Pilgrims. Great sound, and great songs once again, but we've come to expect that from these guys!

Estrus see above address

Plasticland - "Mink Dress and Other Cats" (Timothy's Brain)

Do you like the Creation? Syd Barret? Pop / Pysch music Brit style? Then you'll wanna get this retrospective of the 80's power psych band, Plasticland. What were they thinking, doing great psych music like this in the early 80's? Maybe it's 'cause they were from Milwaukee. Maybe it was there extensive record collections. Maybe it was their fascination with Carnaby Street / Mod London. Maybe it was because music really SUCKED for the most part in the early 80's, save for a few cool punk bands (there were actually quite a few good bands around, you just never heard 'em). Plasticland sound like 1967, before The Fourth Estate wrecked youth culture for the next ten years by proclaiming "The Summer Of Love". Heady songwriting and arranging is the order of the day here, along with cool psych guitar and haunting vocals. Twisted vocals at first listen make you go back and try to figure them out, like all good psych music does. Extensive liner notes and photos here too, with Stanton Park's Aram Heller did the package design, and all a must have for psych fans everywhere. I'll have this stuck in the player for quite awhile, I can promise you that

Timothy's Brain, P.O. Box 976, Evanston, IL 60204

The Rationals - "Temptation 'bout to get me" (Alive)

Recorded live at the Grande Ballroom in late '68, this is a Rockin' Rhythm and Blues performance by Ann Arbor's The Rationals. I've yet to hear their earlier material, but if it's like their cover of "I Get Evil" on this disc, I wanna hear it! Nice crazed version of "Wang Dang Doodle" here too, with Scott Morgan's soulful vocals cutting through. The slower stuff's o.k., and this is an all around good view of what The Rationals sounded like in '68, before they split up. If you like The MC5 live, or The Stooges, you'll dig this. I still wanna hear their early stuff ...

Alive P.O. Box 7112, Burbank, Ca. 91510

The Deviants - "PTOOFF!" (Alive)

This is the '67 re - release of The Deviants "PTOOFF!" I.p., and it's a freaky, blusey, psychedelic affair, and now I know why Chris Stigliano over at Black To Comm digs these guys so much! This is indeed a dose of the "Brown Acid", and like soulmates Blue Cheer, I'll bet the hippies hated these guys! They'd fit nicely in between early Capt. Beefheart and Mothers I.p.'s if that helps any. If you wanna hear crazy, scary, nightmare psych, this is it! Great liner notes, original artwork, the whole ball of wax, right here. There's never, been another Deviants, that's for Damn sure! THIS IS MINDBENDING!!!!

Alive see above address

The Vice Barons - "Friends In Low Places" (Nitrol)

The Vice Barons are a great instrumental band, very tight and very good songwriters, they even throw in parts of their favorite songs in their intros, like the climbing chord progression of "7&7 is ..." in their original "King Of The Wild Reverb"! Other standout songs on here are "Thunderpussy",

"Fuzzy 'n' Wild", "Buzzz", and "Radiant". Looks like Laika and the Cosmonauts have some competition here!
Nitro! Tervuursestwg lh, 1820 Perk - Belgium

V/A - "Mondo Frat Dance Bash A Go Go" (Arf Arf)

THIS is the reason I'm a "retro weenie" as some would say, THIS comp is an example why! 31 (!!!!) cuts of teen retard garage stompers are on this little beauty, and some of the great and rare bands include Prince and the New Power Generation, The Plagues, Go Go Gorillas, The Uglies, The Primitives, The Druids, King Louie's Court, and so much more, including Pandora and the Males "Kiddie A Go Go" theme song. That's enough to make some folks buy this, and are they gonna be happy as hell when they hear the rest of this comp!!!! "Potato Chip" by The Harlequins, "The Baldie Stomp" by The Deacons, "Get It" by The Silvertones, man you'll never hear this stuff anywhere else, you BETTER ORDER THIS NOW!!!!!! Whoa Nellie, this is a MASTERPIECE!!!!!!

Arf Arf P.O. Box 465, Middleborough, Ma. 02346

V/A - "30 Seconds Before The Calico Wall" (Arf Arf)

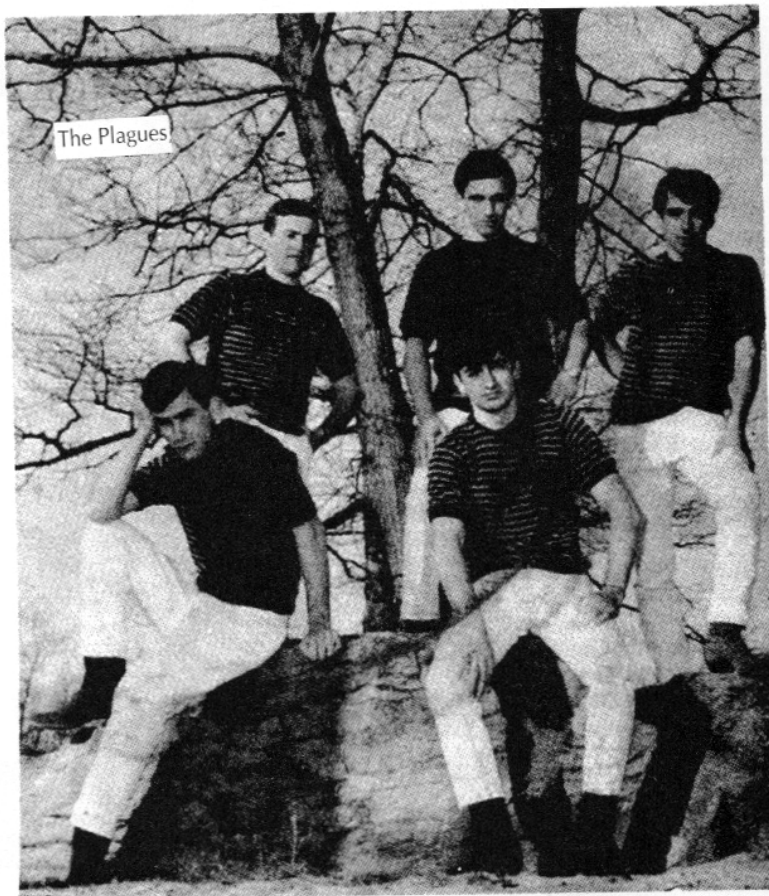
If you were unfortunate enough to miss any of the 3 volumes of "Turds On A Bum Ride" out of Italy a few years back, here's a comp just as good! And that's saying a lot, 'cause comps of '60's psych bands can be really, really BAD!!!! But this is all stuff from the garages, not Haight Asbury! So it's rockin', twisted, warped, and just plain sick, sick, sick! But, like the bands on "Turds", there's plenty of fuzz guitar, cheesy organ, and songs that hover around the three minute mark. Very, very good, you don't wanna miss out on this one if you're a retro creep like me. Trust me, this is FUCKIN' GREAT!!!!

Arf Arf see above address

V/A - "Only In America" (Arf Arf)

It figures we'd close out this issues reviews with a crazy comp like this. Erik Lindgren gathered up the weirdest records ever made for this one, "laughing records", a song with a vacuum cleaner solo, The Forbidden Five parody of Martin Denny, the Shaggs "My Pal Foot Foot", a real retarded psycho-sickness tune, and last, but certainly not least, "The Far - Out, Underground, Acid Rock Feet Of Harry Zonk" doing "For What It's Worth" by tap dancing!!! Yeah, you read it right, he tap dances it!!! If your ready for something "completely different", here it is!

Arf Arf see above address



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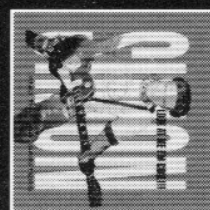
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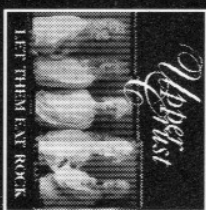
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James Last - "Non - Stop Dancing 1972" (Polydor)

James Last recorded album after album of orchestrated pop / rock "medleys", songs segueing in no seeming natural order, years before the Godawful Stars on 45 (known as Depeche Mode in the U.S. and England for copyright reasons in the early '80's) ... I haven't heard any of the other albums, but this has got to be the ringer of 'em all! With a flurry of goofy synth lines, wah - wah and fuzztone overload, and female choruses, this appears to be the "Jesus Christ Superstar" soundtrack. But trust me, this is cool, it's just weird enough ... Continuous one minute masterpieces, bean bag chair bachelor pad party make out music (tho' ostensibly for "dancing"), and what a hip selection, "Co - Co", an early U.K. hit for The Sweet in their bubblegum days, "Let Your Yeah Be Yeah", the Jimmy Cliff number that Brownsville Station would unwittingly turn into the first white raggaie cover in the U.S., "Get It On (Bang A Gong)", which, if you think about it, would go on to be muzak hit years later in the hands of Power Station, and Roy Wood's "Tonight", all given pretty hip treatments for this sorta thing. The Clincher, however, has to be Last's treatment of John Kongos' classic, "He's Gonna Step On You Again" given more bombastic note - for - note fuzztone piercing shriek than the original even had! This l.p. manages to rock enough to stay interesting, amidst a swirl of brassy arrangements that would suggest Last could have been laid on the U.S. market as Germany's answer to Herb Alpert if he'd come on a few years earlier ... I know he had some minor chart success in the U.S. I remember he had one song on a K - Tel record my brother had, along with "Butterfly", covered here, which manages to sound like the commercial jingles for Coca - Cola and Total cereal of the day at the same time! And the version of "Sweet Hitchhiker" here has got to be heard to be believed! Y'ever try to explain fuzztone guitar to the uninitiated? I told a friend in college I was looking for a guitar with a fuzz sound, and he said; "Me too, I'm looking for a guitar with a Creedence sound!" Well, they didn't have it, but this has, in spades! Kind of like The Ventures' "excessive ain't the word for it" take on "Sunshine Of Your Love". So, our German friends are probably now laughing their heads off, that I'd even bother writing about James Last, but this particular l.p. is as nearly out there as Zacharias. I'd play it at a party, but I never have any (couldn't you tell by my oh - so - swinging '70's demeanor?).

Johnny Hallyday - "Que Je T'aime" (Phillips)

I told you last issue about Msr. Hallyday's strange fore into psychedelia, and since then, I found this great live l.p. from that period! Boy this is flipped! Hallyday's rocking out as though The Marquis De Sade had control of his very soul, that kind of "tonsillectomy without anesthesia" magic that Hugh Cornwall and Jean Jacques ("I ain't bleedin' French mate!") Byrnell used to work ... His horrific visions (WHATEVER he's sayin', it's not pretty!) are supplemented by some blistering guitars that often resemble those on The MC5's "High Time", and occasional sax and flute runs that give the songs an avant jazz harshness ... Unlike many "live" l.p.'s of the day, the applause isn't dubbed in, but the tortured screams of female fans become part of the music itself, fading in and out of the mix, as if more than only incidental sounds, whenever the music called for it ... Coincidentally, I found this at my friend, Ben's store (He's moved to Seattle, where everyone's COOL) just a couple of days before Bastille Day. Better believe OUR heads rolled when we listened to this platter of angry psych. Highlights include "Voyage Au Pay Des Vivants" which I reviewed last time, taking on an even more crazed tone than the single. And yes it's a drug song of some sort as I suggested earlier, as he shouts; "L.S.D.!!", and; "Hashish!!" on the one, which the sophisticated teenyboppers got a kick out of ... "A Tout Casser" is "Purple Haze" redone, not a literal translation, as The Haunted's "Vapeur Mauve" was, but the same riff and melody, and Johnny's own psychosis thrown in. The man had De Gaulle to credit the song to himself (sorry, I couldn't resist). "Hush" is reworked as "Mal" ("Cry"), but at least Joe South got his credit on that one, and again, he's singing it like he's losing his froggin' mind (I know! Bad! Baad!!) over some femme forgettable (... don't get me wrong, I dig French women, almost dated one too, but she got all pissed off at my friend and I for chanting; "U.S.A.! Fuckin' A!!"). Jake Austen (astutely) noted that Johnny Hallyday was quick to jump on whatever trend was popular in France, and then cast it aside ... This may be the facet of his career that he'd rather



forget, I'm not sure, but at this point in time, just like The Monkees, he probably felt he had nothing to lose by scrapping the "pop" image and doing just what the hell he wanted. I wouldn't doubt this stuff did influence whatever punk rock that came out of France (I can only think of Plastic Bertrand, Stinky Toys, and Telephone if you stretch it a bit, though I imagine there were others we never heard over here), and I Wouldn't be surprised if the Strangers were hip to him at the time. The fact that Ben, grinning big, put them on right after we listened to this, without my even uttering their name, gives weight to that theory!! And I don't know if Micky Jones in his band is the same guy now playing drums for The Groundhogs, but I wouldn't be surprised ...

The Treniers - "They Rock! They Roll! They Swing!" (Legacy / Epic)

The title says it all! At last, a comprehensive, affordable, domestic collection of all the best OKEH sides by the undisputed GODS of stompin' R'n'B in the grand Amos Milburn / Louis Jordan / Wynonie Harris / etc., etc., tradition. The fabulous Treniers have been knockin' em dead for over 50 years (I saw them a few years back, and while the material wasn't flat out rockin' all the way through, I can't remember smiling any more than I did at one show!), and even their sporadic '60's and '70's recordings seldom disappoint, but the original jump sides from the early '50's are the indisputable gospel of cool! Drunken, sexist, orgiastic, over the top sax honkin' excursions into total mayhem, with great photos and super liner notes by Nick Tosches who earlier told the world, as if it wasn't obvious, that THIS is where Rock 'n' Roll began. It'll cure your blues faster than Hadacol, and if I'm lyin' I'm dyin'! You NEED to own this, and if you're not convinced, check out their crazed performance in "The Girl Can't Help It" or "Don't Knock The Rock" and you'll beg for more, at last, here it is, undiluted and unadulterated and you don't need a prescription. And you don't have an excuse either ...



The Distant Cousins - "She Ain't Lovin' You" (Date)

One of the weirdest punk records ever ... Written and produced, in part, by the same crazies who unleashed "Open Up Your Door" by Richard and the Young Lions on an unsuspecting world. While that all time monster effectively utilized African Burundi drums, this sucker uses Caribbean steel drums, and some how make it work, in a mire of blooze harp, cheesy organ, Calypso bass parts, and guitar chordings that predate the Damned and 999 for metal / punk coolity. "Oh that girl gave you the shove, c'mon loser join the club" kicks this frustration fest off, as two balls to the wall screamin' white cats try to make like Sam and Dave with some boss trade off vocals, and succeed at sounding more like Ronnie "Mouse" Weiss and Roy Head covering some unknown Stones song at the Cellar in Ft. Worth in 1966. Man, there's one scream in the middle that I know this issue's distinguished guest, Brother Wayne Cochran, would be proud of! All this in a rare stab at West Indian / folk - punk crossover with an irresistible bubblegum chorus. I'm reminded of my dear Grandma's nursemaid, who'd go to her village in Jamaica and tell the locals what was happening in the real world. When she told 'em they'd put a man on the moon, no one believed her. They probably wouldn't have believed this record, either ... Did it do any chart action? Dunno, but it's a winner with me. The flipside I've already forgotten, but this toon embodies Dalí's theory that confusion is the most powerful form of communication. Did it get on a volume of Pebbles? Hell, I only have about 15 of 'em. It should have.

Boogaloo & His Gallant Crew - "The Clothes Line (Wrap It Up)" / "Cops And Robbers" (Crest)

Forget Fu - Schnickers, this is where hardcore rap began. This Boogaloo Cat throws in syllables that don't exist when he's got too much time and too few words. "Wrap It Up", which appeared on a volume of "Black Rock & Roll", is the absolute end, an homage to cat clothes set to a cool medium tempo boogie piano, though Boogaloo seldom gets any slower than the speed of sound. Whew! This scatter platter rolls as gently as a machine gun! He could go from a hipster bravado to an "I feel so unnecessary" sissy sequel to a booming bass voice third party, and still have time to do the cool blusey refrain. You'd just have to hear it to believe it ... Same goes for his cool reading of Bo Diddley's "Cops And Robbers", again performed at a lickety split dialectic range changing voices at the drop of a hat. Like "Say Man" performed by just one guy! If some of those crazy "hic - up - ping - giddy - up - gulp" sounds on Spike Jones' records or Yosemite Sam's "bricken bracken fricken' fracken" mumblings had been kept at the same pace, but were actually intelligible, they'd sound like this record! Sure, it's a novelty, but a damn good one, I must say, even if it does lack the disco beat to make it palatable to today's "underground" standards. All this, and it was on red vinyl for five cents. The closing line says it all - "Mad enough to dip snuff!"

George Lindsey - "Goober Sings" - "My Home Town" / "Freaked Out" (Capitol)

More People have been seeking, and more record stores have been featuring "celebrity recordings", popularized by Rhino's "Golden Throats" (which would have been MONSTER if they'd gone with their first idea, to let Dan Clowes personally pick the tracks from his own collection), and while most fans of the genre know that Jim Nabors did a comedic vocal l.p. as Gomer Pyle that was nearly as hilarious as his "straight" pop offerings, who'da thunk cousin Goober was right in there too, trying to get a piece of the pie, in this case, Aunt Bea's homemade blackberry? But it's true, and I only learned of it recently myself, George Lindsay cut this oddball 45 on Capitol (!) ... In "My

Home Town" he jokes about how life in Mayberry (though never mentioned by name) isn't anything special (neither is the song, I'm afraid), and as you can probably guess, "Freaked Out" is by far the better track. No, it's not, unfortunately, about someone dosing Goober's bottle of pop at the filling station. It's actually about our boy going to the fair and seeing the freak show and getting that "special feeling" for the bearded lady AND the dog faced woman! Of course this would never sit too well with the P.C. granola - smokin' sprout eatin', Marx spouting music press of today (the kind who called Johnny Thunders a "racist" and "woman hater" while he employed more women and blacks in his band than they probably do on their staffs!). But it's a sure fire laff riot hearing Goober, to a warbling, carnivalesque backing track, get all worked up over the "cosmetically challenged" as some men do over the cosmetically enhanced. Tex Edwards should REALLY do this one! And I'd personally love to hear a local band compilation on Mayberry with rare (so rare I made 'em up) tracks like Goober's big hit "Judy, Judy, Judy", Barney's rockabilly smash "Thelma Lou" ("Thelma - Lou - Wa - Hoo - WA - A - Hoo - A - Hoo!"), The Darling's rendition of "Knoxville Girl", Opie's one - shot teen garage band, and Ernest T. Bass's version of "I Love The Sound Of Breaking Glass". Of course that won't happen, so we'll have to contend ourselves with this oddity and Bill Dana's Catskills Cowboy l.p. "Hoo! Hah!" (with Buck Owens and Don Knotts). I take it legendary producer Ken Nelson (Gene Vincent, Wanda Jackson, Hank Thompson, Buck Owens, etc.) didn't have his name tied in with this record, so production credit went to "Kelso Herston" ...

Jerry Lee Lewis - "By Request, More Of The Greatest Show On Earth" (Smash)

This seldom heard companion piece to the "Greatest Live Show On Earth" doesn't turn up too often. Recorded live in '66 between the sessions that produced the happy - go - lucky account of the Kennedy assassination, "Lincoln Limousine" (it took BALLS to cut a live album so near Dallas after releasing THAT misunderstood gem!), and the maligned (but mostly cool) "Soul My Way" l.p., The Killer tears it up at Ft. Worth's Panther Hall, then the stomping grounds of The Jades, Elite, Larry and the Blue Notes, etc., and in '77, the site of a now legendary Ramones / Runaways show where friend Pope, got spit on by Lita Ford for yellin'; "Where's The Bay City Rollers?" I like this l.p. better than the first live l.p., it SOUNDS like a live show, with no overdubs ("You can't make love to a woman and go back and over dub it" - Jerry Lee). You can hear some drunk yelling; "Great Balls Of Fire!", and a really good cross - section of rockers and country ballads (this was prior to his country chart toppers of the late '60's). The set kicks off with the guitar vamp from "James Brown Live at the Apollo" (no foolin'), and The Killer does some rockin' send ups of "Little Queenie", and "What'd I Say Pt.2" offering hilarious and lascivious one - liners instead of the usual lyrics we can all sing backwards in our sleep. From there, a good natured "How's My Ex Treating You", and an outstanding reading of "Green, Green Grass Of Home". The stage raps are classic, even by Jerry Lee's standards; "Hold on to what you got, if you ain't got nothin', get somethin', you're gonna NEED it on this next song" ... The sparse backing of The Memphis Beats gives the songs just enough of a foil to let Jerry Lee take command, and this he does. A swingin' take on one of his early heroes, Moon Mullicans', "I'll Sail My Ship Alone" verifies what was already proven at Sun Studio, when it's gettin' good, you don't need no more than bass, guitar and drums to complement Jerry Lee's voice and piano. The fact that you can hear one damn fool go; "Boo!" at the end of this tune proves this is as live as it gets! A cool "Crying Time" and the always great "You Win Again" are among the other highlights, that and Jerry Lee going on about how great it is to be playing at the relatively small Panther Hall when he was probably thinking; "Bastards! I should be playin' at Will Rogers Coliseum, AT LEAST!", and the great cover photo of The Killer sportin' his "Iago" beard is more than worth the price of admission!

The Volcanos - "Twilight At Rincon" / "Last Wave" (Neurotic Bop)

Well, if you're as sick as the rest of us are of hearing surf music bastardized by Madison Ave., you'll take reuf in the fact that there'll come a day (and it won't be long) that the namby pamby slickassed studio instrumental shit you're hearing so much of today will fold up and die, and bands like The Volcanos will still be around, because they LOVE this stuff. Still holding their own after an absolutely amazing debut 45, this fine follow - up maintains the same high standard of torrential reverbed riffs and runs coupled with genuinely compelling MELODIES that a lot of modern surf music lacks (it ain't enough to go "vroom digga digga dooo", as nice as it sounds). "Last Wave" is as haunting as any highlights from "Surf Creature 3" or "Strummin' Mental 5". But there's also enough variables in tone and tempo to tell a story without using words, which the BEST instrumental / surf music should do. "Twilight at Rincon" splashes and slashes like 1000 Mexican Jumping Beans in a spring reverb box left in the Mojave desert. Spontaneous combustion!! The dual guitar attack of Chris and Rick sport the kind of dynamics that should lend themselves to movie soundtracks, but not the opportunistic leanings of a "(Beat a good concept to a) Pulp Fiction", I was thinking more in terms of "Horror of Party Beach" with The Volcanos as The Bel - Aires AND



as the surf monsters. You think I'm handing you a line? I wouldn't put it past these guys to make the movie themselves!!!

SVT - "Wanna See You Cry" (SVT records?)

There used to be a really cool girl band from Chicago called Joker's Wild, they could barely play, but they had heaps of enthusiasm. Their bag, which was mostly K-Tel staples, led by Laura, who had an endearing nasally "slut rock" vocal, with which she NAILED this tune called "Wanna See You Cry" which, to me, had Kim Fowley and the Runaways written all over it. Well, it came as a surprise to me to find out that not only was it done by a male band, but the band was SVT, which featured Jack Casady on bass, and shared stage with the cream of San Fran and L.A.'s punk crop. People forget there were a lot more holdovers from the psychedelic daze in the punk / new wave camps. Bubble Puppy's David Fore went on to play in D-Day, Andy Ellison of the Radio Stars got his start in John's Children, Oingo Boingo featured a primary writer for Strawberry Alarm Clock's early work, and The Only Ones boasted an ex-Spooky Toothier, and so on. Casady at least deserves credit for bailing out of the Airplane before it became the Starship. SVT would go on to be labelmates of Roky Erickson (on 415), and Jack would later play with former SVT drummer (and latter day Flamin' Groovie) Paul Zahl on Roky's "Don't Slander Me" I.p. ... This, SVT's first single, was just under 3:00 of adrenalized pop-edged punk, with an aggressive chord pattern that directly reflects a later Stooges overtone (Think: "Cock In My Pocket", "Rubber Legs") with Casady doing a credible Dee Dee Ramone bass pattern. This should have been on Rhino's DIY power pop series (with Roy Loney's "Sorry"), and this'll make you think of anything but chasing rabbits and eating some kind of mushroom. By all accounts, Jack was very into the emerging "punk" thing at the time. Could this have been his delayed reaction to Altamont?

Paul Stefen and the Royal Lancers - "Say Mama" / "I Fought The Law" - "You're So Square (Baby I Don't Care)" / "Angel In My Eyes" (Citation)

Two great Wisconsin rockabilly singles. sure you've heard three of the songs, tho' rarely this well ... I can't tell you too much about Paul Stefen and the Royal Lancers, but it's a sure fired bet that when Lost and Found covers Wisconsin's Rockabilly (cheese - a - billy?) scene, you'll get the whole famed bagel on 'em ... 'til then, I was told the guitar break on their version of "You're So Square" was one of the wildest committed to vinyl, and it sure is! And their version of "I Fought The Law" must have been cut AFTER Bobby Fuller's, but one listen and you'd swear that Sonny Curtis hawked it to Paul in '59 or '60 ... His take on Gene Vincent's "Say Mama" is an anachronism for the post-wild rockin' years, though it was probably still 1956 in parts of Wisconsin when this was cut. Man, Stefen could CROON, and not in a pussy-wimp Fabian / Bobby style, but in a cool, warbly tone that evokes Sun era Roy Orbison. The guitar tone on "Law" is too much, and "Say Mama" is about twice as fast as the original, with cool Paul Peek / Tommy Facenda-style backing vocals, wild snare action, and a lead guitar that sounds like it was masterminded by an incognito Les Paul, hot for a piece of the rock 'n' roll action! "You're So Square" of course, pummels out that classic riff that foreshadowed The Ramones, with the previously mentioned wild solo that, when supposedly finished, the beat starts to lag, giving the guitarist the incentive to cut loose with a few more runs. Sounds like the most brilliant goof this side of "Louie, Louie" and Paul's vocals are exceptionally raunchy here too. "Angel In My Eyes" you can have, it doesn't float my boat. Still both 45's have plenty of good points, and I can't really put any of these tracks down when even the greats were recording lame "B" sides (as often as the "A" sides) much of the time ...

Here at Bad Trip, we have related the unbelievable, and proven it to be more than fact. My freinds, can your hearts stand the shocking facts about a CHOCOLATE WATCH BAND REUNION?!?!? When visiting California recently, my freind Bev Paterson (creator of the great "Inside / Out" zine) told me she had heard a rumor that The Chocolate Watch Band were getting back together. It seemed an unlikely prospect at best, but why would somebody make that up? I did know one thing, if the others were as ready to rock as Dave sounded in my interview with him in Bad Trip #2 (there's still copies of these folks, only \$5 ppd. from Bad Trip - ed.), it could really happen, and a lot of people could be very pleasantly surprised ... I phoned Mr. Aguilar to see if he would care to confirm or dispel the rumor. "It's funny you should ask, we just got back together last night!", was his response. It turns out that a new series of recordings have been in the works for some time with the surviving members of the classic line up - Aguilar on vocals, Mark Loomis on guitar, Bill Flores on bass, Gary Andrijasevich and Ned Torney on drums, and Phil Scoma, who played guitar in the touring version of the "One Step Beyond" lineup. "This was just the first session, we're planning on doing more, and I can't believe how great it went, it gave me the chills!", said Dave ... And the songs? "We did one of my songs that was



never released, "Tell Me" by The Sones, and I always wanted to remake "Gone And Passes By", so we did that too ... These tracks will appear on a compilation of reunited Bay Area groups, including The Syndicate Of Sound, and as far as future recordings, there should be no shortage of takers! Dave added; "I want to shoot for a whole albums worth of material ... mind you, these songs didn't come out sounding like mid-'60's psych as such, but it's real nasty, screaming, LOUD rock 'n' roll! I'm real anxious to hear how people will react to it." Well, I think I can safely speak for everyone and say that we're excited to the point of near delirium! Give 'em hell guys!!!

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EXTRA CHEESE

This edition of "Extra Cheese" contains l.p.'s and 45's found at flea markets (cheap), used record stores (mid - range price), and record shows (way over - priced!). As always, I trade old stuff I find cheaply to avoid high priced vinyl, and I suggest you do the same, unless you live off a trust fund. Check reissue c.d.'s if you can't find what you want on vinyl, there are some mighty good compilations being released these days! I've left off prices this time around, let's just say I'm a cheap bastard, and if you get out there and shop around like I have, a few gems are left to be had at reasonable prices. Just don't tell anyone where you found your stuff

Ann - Margret - "Mr. Kiss Kiss Bang Bang" / "What Did I Have That I Don't Have?" (RCA)

Ann - Margret is one of the sexiest women ever, and her and Barbara Eden were responsible for me spending a lot of extra time in the bathroom when I hit puberty. That's probably more info than you wanna know, but check out this 45 for some sexy vocals from a babe who was a babe back in the days when women were shaped like women (before the Juliet Lewis / stick figure shape became popular)! "Mr. Kiss Kiss Bang Bang" is from the 007 movie "Thunderball", but I swear I don't ever remember hearing it before I found this record. Of course I don't remember what happened last week, but that's another story. This song is another great spy tune like most of the James Bond songs have been, not as powerful as Shirley Bassie's "Goldfinger", but the sexy vocals make up for that! You'll be thrilled you found this 45 when your friends are ranting and raving about the new Pere Ubu c.d., they spent ten times what you did for something half as cool The flip is an o.k. torch song, especially when you close your eyes and imagine Ann's long red tresses flowing across your chest ... Sorry, I'm getting carried away here! Anyway, check this out if you see it, and if you like sexy / torchy stuff, pick up any Julie London l.p. you run across. Find out what it was like in the days when women were women ...

The Chartbusters - "Why (Don't You Be My Girl)" / "Stop the Music" (Mutual)

A very Mersey Beat influenced 45 by Washington D.C.'s Chartbusters, if you don't like the early Beatles, you won't like this. But if you do, this will be a great addition to your collection. I'd love to hear The Kaisers tackle "Why", or even the flip, these are great songs! This might be hard to find, so if you see it, grab it!

Gil Bateman - "Sneakin' Up On You" / "Daddy Walked In Darkness" (Jerden)

Cool '60's punk 45 from the Pacific NW, The a side is a cool organ (compact of course!) rocker with low end tom - tom drummin' and sick vocals! The flip is an almost exact take on "House Of The Rising Sun", and it's even sicker! Another one to pick up if you see it, you won't be sorry!

The Pilgrimage - "You Satisfy Me" / "Bad Apple" (Mercury)

A fantastic single with two great songs that should've been comped a long time ago. Great keyboard work, a touch of r&b to these two tunes and the soulful vocals give it a '60's N.Y. garage rock feel. "Bad Apple" is a great put down song, with excellent drumming and "hit" quality from start to finish! Who were these guys, anyone out there know?!?!? Search this one out!

The Cryan' Shames - "Up On The Roof" / "Sailing Ship" (Columbia)

This single is much like the Cryan' Shames "hit" single "Sugar and Spice" / "Ben Franklin's Almanac". The b sides on both these 45's are great while the a sides were rather limp. This makes me wonder what The Cryan' Shames could've done left to their own devices. "Sailing Ship" is a great English Psych song, and it makes me wonder what the rest of their b sides were like? I guess if The Cryan' Shames were on a more "in tune" hometown label like Dunwich? We'll never know, but pick this up for the b side. If the vendor wants a lot for it, tell 'em the a side sucks and make him cut you a deal. Pick up "Ben Franklin's Almanac" too, it's a great song, probably better than "Sailing Ship". Hopefully someone like Sundazed will do a comp of this bands better stuff, so we'll all know



Ann - Marget (top) sittin' pretty, and The Cryan' Shames (bottom) A sides are pretty shitty! But their B sides ...

... Blow Fly (top) says "Hi!", The Rip Chords (middle) whose manager knew that Manson guy, and the Pack (bottom) before they said goodbye (one third of them would become the dreaded Grand Funk! Can you guess which ones?) ...



The Human Beinz - "Everytime Woman" / "The Face" (Capitol)
This is another band that someone should do a comp on. As The Human Beinz, an early version of the group, they did English tunes like "My Generation", "Evil Hearted You", and the standard "Hey Joe" as well as "Spider Man"! The band was from Youngstown, Ohio, and were influenced by The Brits 'til they packed it in as "The Face" will bear out on this single. "Everytime Woman" has some great psych guitar, and I, for one, will be picking up everything I see from this '60's garage group from now on. Of course, you've probably heard "Nobody But Me" a million times, but how about their version of "Gloria"? I haven't either, but like I said, after this single and the earlier find "Turn On Your Lovelight" / "It's Fun To Be Clean" (w/ pic sleeve!), I'll be searching for this other bands 45's and l.p.'s. You'll wanna do the same ...

Pat and the Satellites - "Jupiter C" / "Oh! Oh! Darlin'" (ATCO)
"Jupiter C" is a great crude intro, minimal drums, guitar and cool sax, and the A side is a '50's style rock ballad, y'know, C, Am, F, G7, but it's crude too, and that's the beauty of this 45 by this obscure outfit. Excellent find, and I think it'll be obvious that The Fab Four's Oh! Darlin'!" was copped directly or indirectly from this little known song. Like I said, this was a great find ...

"Freakout!!!" - The Great New Guitar Sounds (Spin - O - Rama)
This all intro l.p. isn't psychedelic as you are led to believe, but it's another l.p. much like The Buggs or Joe Houston's "Surf Rockin'" l.p. on Crown reviewed in last issue's "Extra Cheese". Premier was a label a lot like Crown, Picwick, etc., labels that tried to "cash in" on the latest craze with fading artists or studio musicians under dubious names and / or titles, in fact I wouldn't be surprised if they were all the same record co.! Spin - O - Rama was a premier subsidiary, and this l.p. was a budget l.p. back in the old days, so this and others like it should be easy to find. Among the other funny (but rockin') cuts you'll find on here is "Dig Ya Deep", which is Link's "Rumble"!!!! The more astute collectors out there will probably recognize more hidden covers on l.p.'s like these, so go to it! Great Ventures type "girlie" cover too!

"Guitar Explosion" - The Electric Underground (Premier)
So what do I find a month after "Freakout!!!"? Yep, the above l.p. that has some of the same songs on it as the above reviewed l.p.'s, and this time Link Wray's "Rumble" is entitled "Aerial Flipout"! Too funny! Songs like "Heaven Is High" from "Freakout!!!" become "Heaven Is Too High" on "Guitar Explosion", and, you guessed it, it's the exact same song! I'm sure there are other tunes that are the same on both l.p.'s with altered titles, but I was laughing too hard to switch records back and forth and find out!!! I guess I'm easily amused, if you are too, check these l.p.'s out. Oh yeah, this one has a hilarious "psychedelic" cover too, which has NOTHING to do with the album!!!

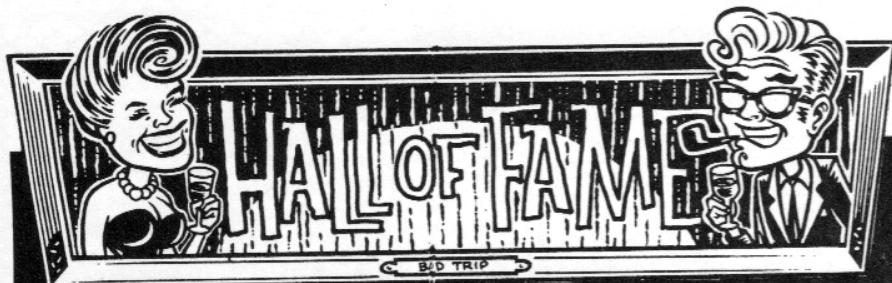
The Rip Chords - "Hey Little Cobra" (Columbia)
The Rip Chords were a cross between The Beach Boys and Jan and Dean, and sometimes it was hard to differentiate between these three groups. This is an l.p. of "car tunes", titles like the hit "Hey Little Cobra", "409", "40 Ford Time", etc., etc., and you know what you're getting into. But songs like the weird "Here I Stand" with it's military snare / folk vocals / retarded guitar are the true gems! Ditto for "The Queen", "She Thinks I Still Care" and the Buddy Holly / Bobby Fuller sounding tune "Ding Dong". With a rougher treatment, these could be cool! Terry Melcher (Doris Day's kid) and Bruce Johnston (later of The Beach Boys) produced and wrote some of the tunes on here, so it's Southern California surf / hot rod / pop, and if you can dig that, you'll dig this. Just don't pay a lot for it ...

Blow Fly - "Zodiac Blowfly" (Weird World)
Whoa! Was I surprised when I found this at a local flea market. I yelled loudly, "Paige! I found a Blow Fly!!!" All the people walking around stopped and looked at me like I was weird, but then they don't know who Blow Fly is! On the cover we have Blow Fly and some young Nubian Princess pictured in a Zodiac wheel. In every astrological section of that wheel is Blow and the pleasure of hearing Blow Fly "blow", this is a XXX rated l.p., and every song is titled with an astrological sign, and in each one Blow Fly takes well known tunes like "The First Time" and adds no holds barred filthy lyrics that are guaranteed to make a feminist head spin! You thought Redd Foxx was bad? Try Blow Fly, he's SUPERBAD!!!! In these days of political correctness (still!?!?!), this is one l.p. us normal people will cherish and play over and over This would be a great l.p. to play to a young thing you're tryin' to score with. Just figure out which sign she is and put this on. Remember, there's eleven more signs to try out on eleven other girls too!



The Fabulous Pack - "Widetrackin'" / "Does It Matter To You Girl?" (Lucky Eleven)

The Fabulous Pack was actually Terry Knight and the Pack, minus Terry, and I've yet to hear a bad single by this Flint, Mi. '60's garage / soul band. "Widetrackin'" is a dance record, the title being the name of the dance, and I love '60's teen garage / soul bands like this, they didn't have much soul, but they had a lot of cheese, and that makes 'em great in my eyes. This one has a cool pic sleeve showing the boys set up out in the road playing while some spotty teens are dancing around them. Too cool! Grab all The Pack singles, you won't be sorry



'64!

Well, well, well ... I'm guessing about half of our readers (whether they wanna admit it or not) watched the Beatles Anthology on ABC recently. Well I'll be the first to step out and say I did, and I enjoyed some of it. The early Beatles, fueled on American Rock and Roll / Rhythm and Blues, were by far the favorite period for me. Why were they so popular? They put Rock and Roll on the map, legitimizing it forever (for better or worse) where the record companies had failed miserably in "trying to clean it up". Sure they were cute, but check out their predecessors; Pat Boone, Bobby Vinton, Wayne Newton, Paul Anka, Bobby Rydell, I mean, is it any wonder that they changed the face of rock 'n' roll forever? Sure, some kids were (still) groovin' to Chuck Berry, Jerry Lee, and Little Richard, but a lot of 'em were into Beatnik folk junk, the dreaded pre - hippie hippies ...

The point is, The Beatles and other Invasion bands inspired a whole generation of garage bands, and every neighborhood in every town had a few of these forgotten heroes. The bands that were already around grew their hair, bought some Beatle Boots and Vox gear, or they gave it up forever. And the ones that stuck around were trying their damndest to be the next Fab Four! In Florida you had The Montells, The Tropics, The Nightcrawlers, and more. In Georgia you had Little Phil and the Nightshadows, in Alabama The Tamrons, in Pennsylvania The Enfields, In New York The Remains, The Vagrants, The Barbarians, in Chicago, The Shadows of Knight, The Del Vets, in Texas, Mouse and the Traps, in Arizona The Dearly Beloved, in California, The Standells, The Chocolate Watch Band, The Seeds, The Music Machine, and on and on and on

I know I've left off quite a few good bands from the '60's, but you get the drift, the Brits gave it back, and their timing was perfect. For those of us lucky enough to be there, it was unreal, and now I guess we've finally come full circle with the Beatles "reunion", like it or not. What will the future bring? We'll probably never see another event like John, George, Paul, and Ringo in our lifetimes, but while the rest of modern bands are influenced by The Beatles "stinky hippie period", there are a few new bands influenced by "The Beat", and that's what really counts. And you'll never have to worry about the early to mid '60's musical style being exploited by the majors, most people wouldn't touch this great form of rock 'n' roll with a ten foot pole. their loss, as they say, is our gain So here's to all the Invasion bands that helped, for a few years at least, give Rock 'n' Roll back to the kids where it belongs. And here's to the few brave souls who still know what "The Beat" is!



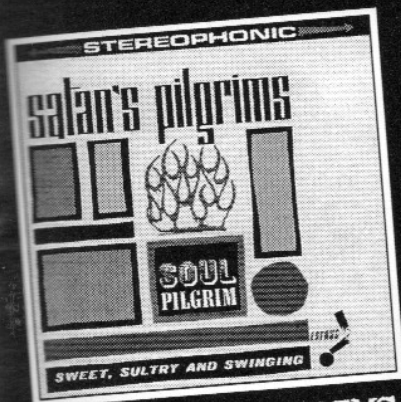
Little Richard and Carl Perkins (among others) gave it to The Beatles, and they gave it to groups like (clockwise from left) The Bad Seeds, The Remains, and the Deltonas do you still hate The Fab Four?

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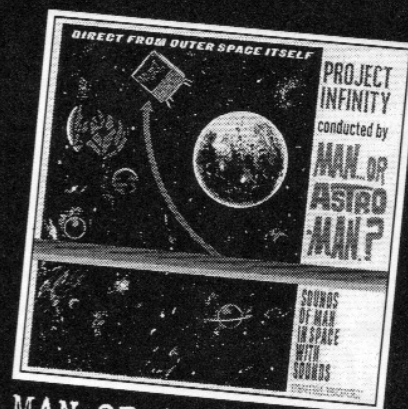
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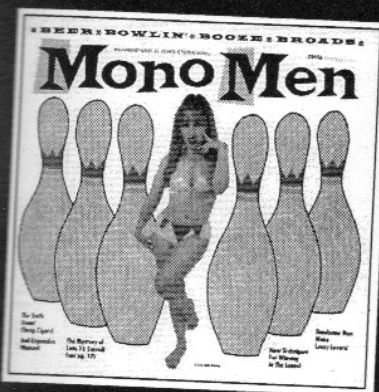
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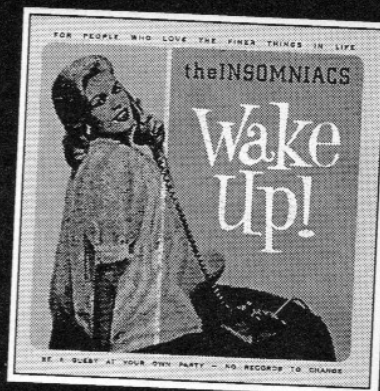
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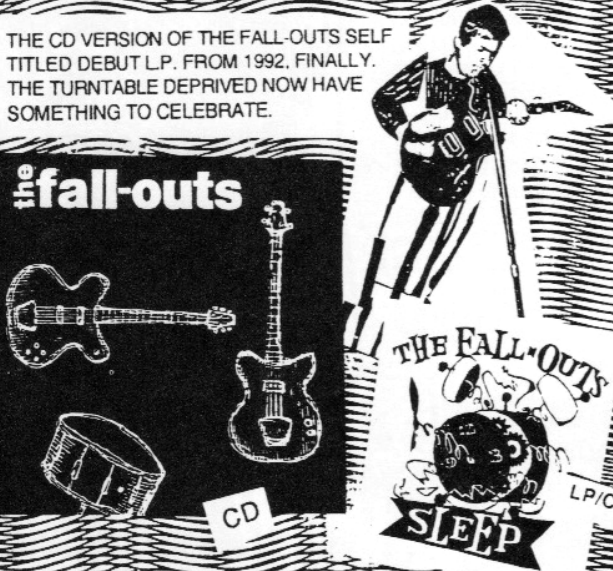


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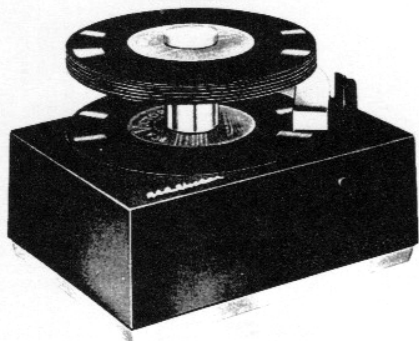
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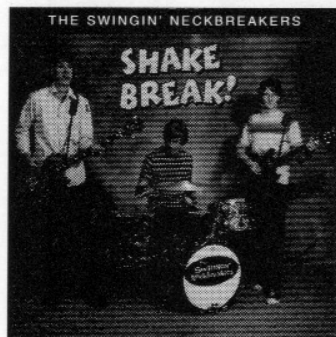
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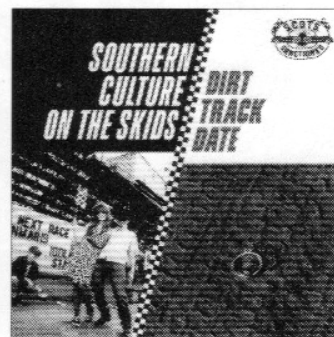
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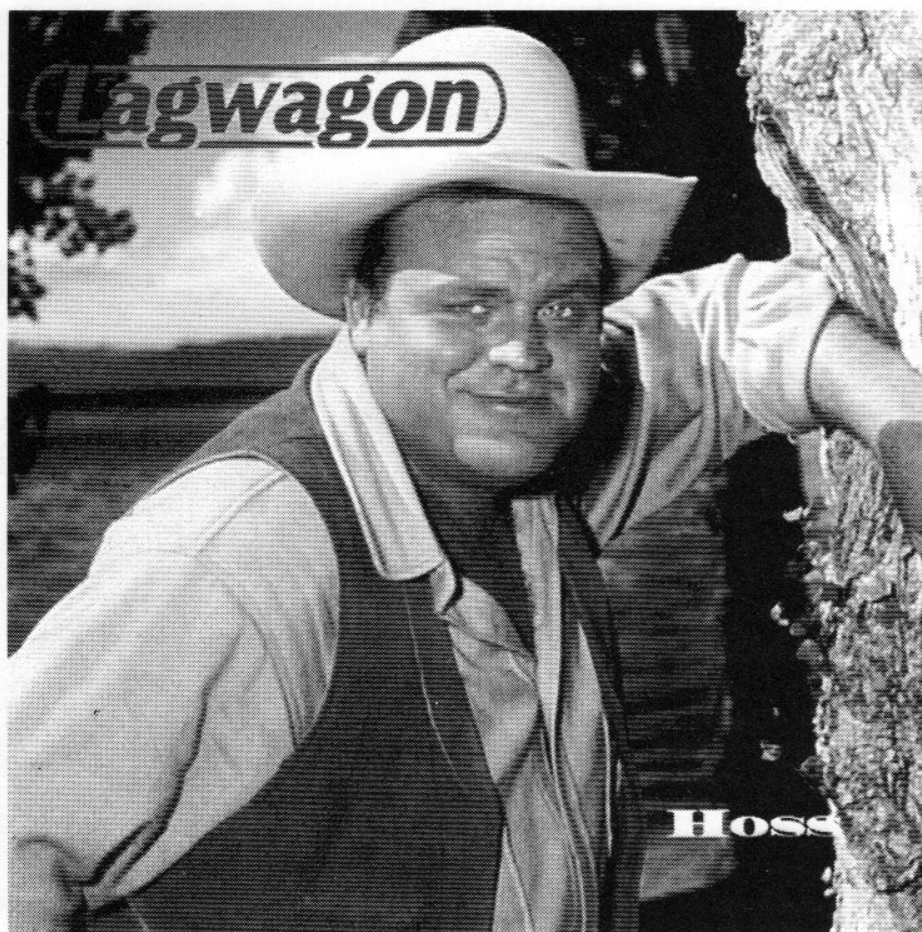
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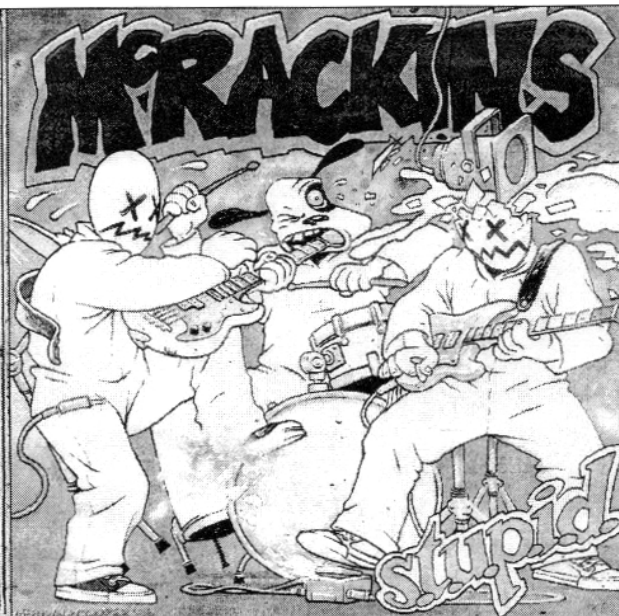
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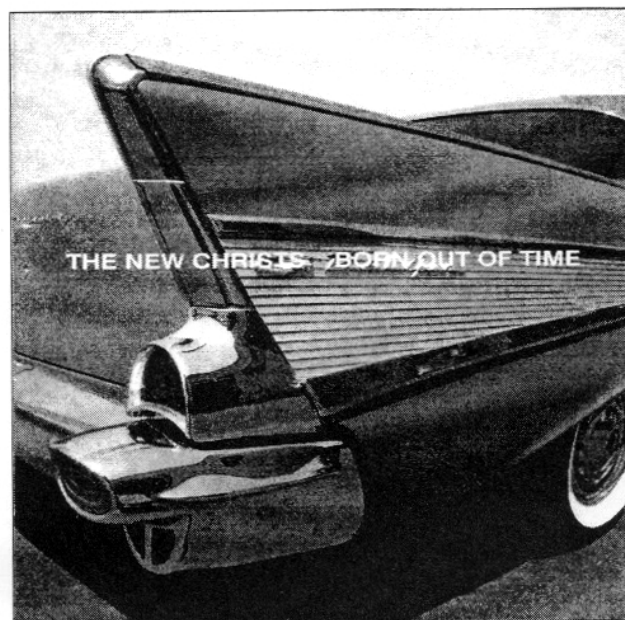
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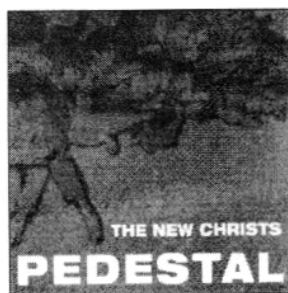
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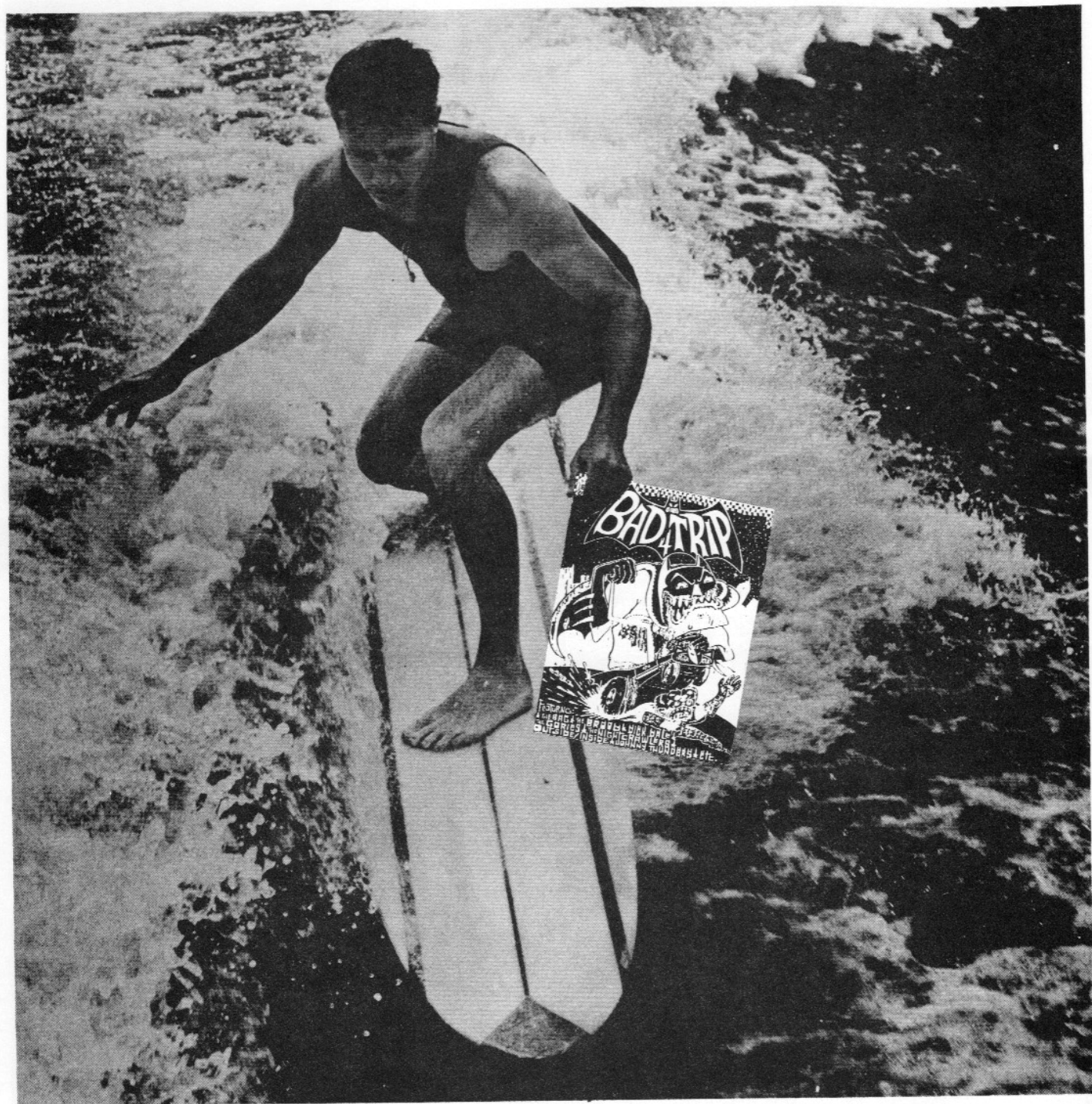
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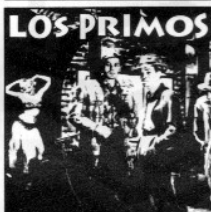
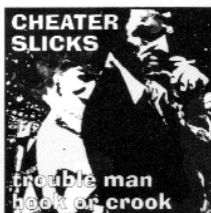
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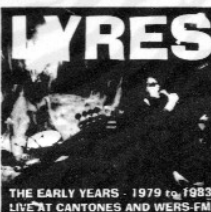
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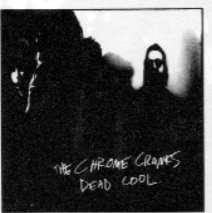


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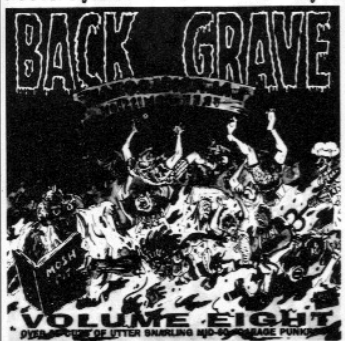
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